

JAN. 29-FEB. 4, 2014 | VOLUME 33 | NUMBER 2



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GOING BEHIND THE LAVATORY DOOR
WITH NINA KATCHADOURIAN.
PAGE 28

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By Siouxsie Q

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VOL. 33 | NO. 2
JAN. 29-FEB. 4, 2014



p.30

CONFESSIONS OF AN AMERICAN WHORE

Sex work holds a mirror up to San Francisco's hidden kinks, fetishes, and communities.
By Siouxsie Q
PAGE 15

THE BUSINESS OF EATING

Tracing the evolution of the food industry.
By Anna Roth
PAGE 32

5 LETTERS
6 SUCKA FREE CITY
8 NEWS
Your Humble Narrator..... 10
The Snatch 10
Chem Tales12
15 COVER STORY
20 THE CALENDAR
Event Listings21
28 ARTS & CULTURE
Kill Your Television..... 29
30 FILM
Reviews 30
Film Capsules 31
Film Showtimes31
32 EAT
Fresh Eats 33
Recent Openings 33
Distillations 35
36 MUSIC
Sizzle & Fizzle 37
Lost in the Night..... 38
Listings..... 40
Hear This 42
Hidden Agenda..... 50
51 CLASSIFIED
Savage Love 51

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“Yeah, it’s not the NYC subway, but be grateful for what you do have.
It’s not that bad.”

JAY R. COMMENTING ON “LIFE ON THE UNDERGROUND FAIRLAD”

CATCHING A BREAK

Muni isn’t that bad: I find it so funny when people rag on Muni [“Life On the Underground Fairlad,” Ian S. Port, feature, 1/22]. I lived in Florida for nine years before coming out here. People should try catching a bus in Miami and I guarantee they’ll never complain about Muni again. Yeah, it’s not the NYC subway, but be grateful for what you do have. It’s not that bad.

Jay R.

Another reader feels that this comparison piece isn’t helpful:

What kind of bullshit is this person smoking?? He prefers disgusting buses and public spaces? Fuck off. In other countries, degenerates and thugs are hauled off to jail so the rest of us who can enjoy nice things can do so in peace and cleanliness.

Jeremy B.

REVIEW WASN’T TASTY

Reader thinks comedy reviews should stay out of the kitchen:

This is a complete waste of space [“This Tastes Funny,” Anna Roth, Eat,

Photo of the week from SFWEEKLY.COM/SLIDESHOW:



Calibree

Edwardian Ball 2014

1/22]. Why the fuck would the paper waste ink on a story about how comedy clubs aren’t great restaurants? Write about up-and-coming theaters instead! Write about the new genera-

tion of S.F. comedy! Write about how the Great Satan of Live Nation isn’t killing comedy, but giving it new life, forcing it to find new fertile ground like EndGames Improv and Piano

Fight Productions! Eat a dick, *SF Weekly*, because for this week, the paper turned into a real establishment piece of shit.

Frankie G.

BLOG COMMENTS OF THE WEEK

There’s room enough on the Internet for all the web series:

There’s no real competition [“Will *Gays: The Series* Be Able to Compete With HBO’s *Looking*?” David-Elijah Nahmod, the Exhibitionist, 1/24]. Web series can’t compete with HBO for dollars, but web series can be more honest in storytelling than even cable dares. There are lots of great shows out there.

SFtoLA

Commercial sponsors get in the way of the fans:

It’s a shame to see the chance of standing on Pillar Point Bluff and enjoying the organic experience has been taken away from fans by the arrogance and greed of commercialized entities [“Are You Ready for the Mavericks Surf Competition

Friday?” Erin Sherbert, the Snitch, 1/23].

Tim T.

Good points, but would like to hear from other folk musicians:

Some interesting points, but I would take issue with “biopic” even coming into conversation [“A Folk Singer on What *Inside Llewyn Davis* Gets Wrong About Music,” Mark Matos, All Shook Down, 1/21]. I think the Coen brothers have made it very clear it’s not. Now I’d like to hear from some folk artists who were actually around at the time; their opinions carry more weight, in my opinion.

Vmc.canada

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We welcome letters to the editor via mail, e-mail, or fax. Letters may be edited for length and clarity, and must include your name, address, and daytime phone number (for confirmation only). We prefer letters intended for publication to be 250 to 350 words in length.

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**Brew Master
Dane Volek**

Discount Beef

A new start-up offers bodyguards for rent to the little guy and the slightly bigger guy.

By Rachel Swan

In his three-year career as a bouncer, Nick Negusse has manned the door at strip clubs, broken up bar fights, tamed rowdy customers at City Nights and Ruby Skye, cataloged every downside of binge drinking, and run the whole gamut of hip-hop clubs in Oakland and San Francisco.

Last year, he took a gig guarding the offices at Lyft.

"I'd be in the garage making sure nothing happened," Negusse says of his new gig at the famously peppy, pink-mustached car-hire start-up. "You know, they'd be doing driver interviews, people would come by and want to talk to the people who worked there." He pauses, as though searching for the right words. "It could get a little dicey sometimes."

Negusse recently signed on with a new security start-up called Bannerman, which offers "on-demand" muscle via an online reservation system. The founders say it's a way to apply the OpenTable or Lyft model to an industry that originated around the same time as private property.

"The problem we're solving is that we wanted to make security available to everyone," Bannerman co-founder Jonathan Chin says, indicating that the average person is more likely to want a bodyguard if he can book one with a credit card and an Internet connection. "We'll have people who've said, 'Well, I never thought about hiring a bodyguard because I'm not Usher,'" Chin says. "But maybe I'm having a house party, and I don't want all my stuff stolen."

Indeed, the security industry seems to be enjoying a growth spurt in San Francisco (adding 16 percent more jobs in three years, according to statistics from the state's Employment Development Department), which some ascribe to the arrival of tech companies that require — or perhaps just fetishize — protective infrastructure. Google currently hires private security for its charter buses, and many start-ups employ guards to ward off interlopers. Chin says that Bannerman's client roster — which includes Lyft and the software company Zendesk —

breaks down to one-third bars, one-third tech companies, and one-third private events.

Such assignments might seem uninspiring to the Bannerman employees who spent their past lives squiring Hollywood stars (Fifty Cent and Paris Hilton among them). But Chin insists that chaperoning tech workers in San Francisco's Mission District is no less honorable.

"Our mantra is that everyone is important enough to deserve protection," Chin says. "Not just if you're trying to protect yourself from the paparazzi or an over-enthusiastic fan."

His ad pitch — that security can be a status symbol as well as a necessity — appears to be working; in the eight months since it began beta-testing, Bannerman has amassed some 1,200 booking hours. Negusse says he hasn't been assigned to shadow a start-up billionaire just yet, although Bannerman happily provides those services. For now, he'll happily case the garage at Lyft.



Fred Noland

Flagging Interest

San Francisco loses a bet that Oakland has to pay.

Melvin Mackay takes a

deep breath and lets out a king-sized sigh. He knew the risks. "We've got to put the flag up," he groans. "You know how bets work. Someone wins. Someone loses."

Mackay lost.

The president of San Francisco's ILWU Local 10 and his Seattle counterpart, Cameron Williams, engineered a humiliating, football-related wager of the sort fans are compelled to make during playoff season. Except, in this case, gigantic flags and numerous onlookers are involved. Williams' Seattle Seahawks vanquished Mackay's San Francisco 49ers in the NFC championship game last week. And, if Seattle goes on to win the Super Bowl, Mackay and his longshoremen will be forced to hoist a 25-foot Seattle "12th Man" flag atop a 125-foot crane to flutter, ignominiously, in the Bay Area breeze.

Perhaps it's a fitting denouement to the 49ers' final season in San Francisco. The team will soon decamp for Santa Clara. And the dockworkers who may suck it up and raise that flag will be doing so at the Port of Oakland, since San Francisco's port long since ceased to be a commercially viable cargo center.

Like the Niners, the supertankers took off for richer pastures. "We made this bet while the team was still here," says Mackay. That flag marks "where the work is." **JE**

The Ruining of the Bulls

San Francisco's latest experiment with minor league hockey abruptly fails.

In late 2011, Pat Curcio

ambled through the unlit, pungent repository of dust, filth, and flattened beer cases that is the Cow Palace. The arena was as battered as it was archaic, but the coach and president of the nascent San Francisco Bulls hockey team was ebullient: "If we give this building a

little love," he said, "maybe she'll give it back to us."

But the Cow Palace takes and takes — love, money, beer cases — and gives little in return. Halfway through its second season, the team on Monday announced it was abruptly folding after negotiations with a Fresno-based ownership group fell through.

Sports are unpredictable. But, sadly, the Bulls' demise was entirely predictable — in spite of the exciting, physical hockey on display for those who deigned to show up. The three foreboding omens of failure alluded to in a 2012 *SF Weekly* cover story all came to pass:

ECHL teams fail. The Bulls' league was founded in 1988 with five teams. Since that time, it has expanded to 22 squads. But all five original teams have folded, moved, or both. Of the 41 teams established between 1990 and 2011, only 12 remain in the original location. In league history, teams have moved 18 times and 33 teams have folded.

Minor-league teams in major-league cities fail. The cost of doing business in San Francisco is high. The cost for fans attending minor-league games is low. That's ominous math. So's this: In San Francisco, where consumers have entertainment options, the Bulls

averaged only 2,292 fans per game — 21st in a 22-team league.

Teams playing in the Cow Palace fail. In 2012, former players and executives with the San Francisco Shamrocks and San Francisco Spiders — minor-league hockey squads that also abruptly ceased to exist — wished the Bulls well. Then they rattled off a litany of warnings about the team's home ice. All proved prescient. Curcio and his partners sunk millions into modernizing a thoroughly obsolete venue; the scoreboard alone cost a purported \$1 million. But, like an old sailboat, the more money the Cow Palace absorbed, the more it needed;

that \$1 million scoreboard required \$250,000 of additional electrical infrastructure. Installing a new ice system, originally penciled out at \$100,000, ended up costing more than seven times that.

No amount of money, meanwhile, will transport the Cow Palace into a safe and transit-friendly neighborhood. And, even for those who bought in, the seats closest to the ice have terrible sightlines — rendering the best seats in the house the worst while the worst are actually the best.

Skating is hard. Skating uphill is nearly impossible. And, now, the Bulls are skating away. **Joe Eskenazi**



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Propagandabook

The U.S. government is expanding its war to win hearts and minds into Facebook's global social network.

By Darwin BondGraham

Legend has it that one of the

venture capitalists who dumped a few million into Facebook in its start-up phase was linked, by a degree or two of separation, to the Central Intelligence Agency's private equity firm, In-Q-Tel. Edward Snowden's leaked trove of classified documents confirmed long-standing suspicions that Facebook, along with other tech companies, has been collaborating with the National Security Agency to spy on just about everyone on the planet, giving government spooks direct access to the company's servers filled with rich social network data. Other tales of hushed military units engaged in info-wars through social networking sites like Facebook abound.

So it's no surprise then that Facebook is directly involved in spreading U.S. government propaganda to populations in Muslim countries. These are places where the American military has troops on the ground, and where powerful U.S. corporations have oil, mineral, and other economic interests. Facebook has become another weapon in the battle for hearts and minds.

The U.S. government already understands that Facebook has unrivaled access to foreign populations, capable of delivering content to billions of computers and smartphones. Facebook counts more than 1.5 billion Internet users, and 3 billion mobile users worldwide, with 84 percent of these users outside the United States, according to the company's most recent annual report.

Since 2011, the government has been using Facebook to target millions of computer-savvy and smartphone-toting Iraqis, Afghans, Indonesians, Pakistanis, and Iranians with U.S. state-funded media—including content for web, TV, and radio news that supports American foreign policies. Facebook has earned more than \$400,000 from the government's effort to influence populations in these countries since 2009. And if the social network proves to be an effective way for America to spread its message, this might grow into a multimillion dollar opportunity for the Palo Alto tech titan.

"I think it's at a very experimental phase," says Nancy Snow, a professor of communication at California State University at Fullerton. Snow worked in the United States Information Agency (another official state

information outlet) and has studied American propaganda efforts as both a practitioner and scholar. She says if Facebook reaches enough people with the state-sponsored content, the government can ask for more funds to funnel into the program.

Contracts between Facebook and the Voice of America, a major U.S. propaganda organ, obtained by *SF Weekly* describe the government's propaganda effort waged through the social network. The VOA is run by the Broadcasting Board of Governors, a federal agency led by the secretary of state and various "governors" appointed by the president. The governors are often executives drawn from the U.S. entertainment and media industry. Many of them are major campaign donors and political insiders.

"Facebook allows us to connect with millions of potential customers at once," reads one contract agreement with the Voice of America. The contract notes that Facebook allows the government to "choose our audience by location, age, and interests, as well as test simple image- and text-based ads and use what works." Another contract explains that Facebook will provide the VOA with "metrics" in order to "determine the reach and effectiveness" of the government's persuasive efforts.

VOA ads through Facebook appear in users' news feeds and as sponsored content. The ads take advantage of the social network's "like" function to virally spread links to U.S. state-run media websites through the friend networks of targeted users.

One VOA Facebook advertising campaign targeted 11 million Pakistani Facebook users, steering them toward the VOA's Urdu News Service. Urdu is the official language of Pakistan, the Muslim nation whose government has been a key American ally in the war and occupation of Afghanistan, and which has allowed American drone strikes within its own territory. These policies, however, are extremely controversial within Pakistan, with millions of the nation's people strongly opposed to the policies of the United States.

The VOA's Urdu News Service grabs young readers with stories

about Pakistani and American pop culture. One recent article on the VOA Urdu News Service website described Justin Bieber's drunken driving escapades, pairing this with a profile of Sahir Lodhi, a Pakistani talk show host and heartthrob. These gossip columns ran alongside a "hard news" feature about a recent meeting between U.S. Secretary of State John Kerry and Pakistan's National Security Advisor Sartaj Aziz. The high-level conference, readers of the VOA Urdu News Service were told, is about "strengthening bilateral ties" between the U.S. and Pakistan, "which is in the interest of both countries." An image of the flag of the United States blending seamlessly into the flag of Pakistan accompanied the story.



Although the

VOA considers itself a legitimate news organization, and says it abides by journalistic best practices, its funding comes from the federal government. Many other nations consider it raw pro-American propaganda.

"The VOA was set up during World War II and exclusively used shortwave radio to disseminate U.S. state media," says David Krugler, a professor of history at the University of Wisconsin at Platteville. "They set up permanent transmitters in the USA, and then they leased transmitters around the world to reach audiences abroad."

These early media operations were aimed at audiences in Latin America, where the Nazis were beaming their own anti-American information. Later, the VOA focused on reaching Russians and Eastern Europeans behind the Iron Curtain with anti-Communist messages.

"Since the end of the Cold War, the Voice of America has continued to focus efforts on areas of the world where the U.S. is engaged in open war,

or war by other means," says Krugler. "Advocates promote it as a way to win hearts and minds."

Today, much of the VOA's media projects target Muslim audiences in the Middle East, North Africa, and Central Asia, the epicenter of America's global "war on terror." Changing technology has also shifted the VOA's operations, says Krugler. "I think they were pretty quick to get on the Internet. I remember in the 1990s you could listen to shortwave VOA broadcasts on the web."

Since then, propaganda efforts have focused on the reach of social media, says Snow. "This is new, there's no doubt about it," says Snow about Facebook's contracts with the VOA. In 2005, there was a major push by the Bush administration to beef up the presence of American state-media in Internet chat rooms, blogs, and other Web 2.0 environments where users were actively sharing information and debating one another. "There was an emphasis on using social media to counter narratives of the enemy," she says.

In Afghanistan, the VOA runs multiple media operations, including the news outlets VOA Dari and VOA Pashto, two regional languages. Using funding from the U.S. State

Department's Bureau of International Narcotics and Law Enforcement Affairs, the VOA also produces a TV program called *Karwan* (which means caravan). *Karwan* is hosted by Daoud Sediqi, who the VOA describes as the "Ryan Seacrest of Afghanistan."

In September 2010, the first episode of *Karwan* featured a trip by Sediqi to San Francisco. In good tourist form, he visited the Golden Gate Bridge and Chinatown, rode on the cable cars, and treated himself to sourdough bread at the Boudin Bakery, all to showcase America as a tolerant, multi-cultural nation. The VOA purchased \$20,000 in ads from Facebook last year to steer Afghans to Facebook pages for *Karwan* TV.

Other Facebook contracts with the VOA are designed to promote and steer users to the VOA's Middle East Voices page on Facebook. Middle East Voices features news and opinion created by the U.S. government to influence the thinking of people across the Arab world, including Libya, Egypt, Syria, Iraq, and even inside the Palestinian territories. The VOA's Persian News Network, for which there were even more Facebook ads last year, performs a similar function, but targeted to Iranian audiences.

The U.S. government characterizes Indonesia, the most populous Muslim nation, as a potential source of radical Islamist movements and terrorism. Last year, the VOA spent \$22,000 on Facebook ads and services to reach au-

diences in Indonesia with pro-American news and entertainment. It's working. Today, VOA's Bahasa Indonesia news services has more than 1 million "likes" on Facebook.

Whether getting "likes" on Facebook actually translates into effective propaganda campaigning is an open question, however. "Historically, the VOA has always had great difficulty just figuring out who was listening and what their responses were," says Krugler. The same may be true today.

SF Weekly shared contracts between Facebook and the VOA obtained via the Freedom of Information Act with Krugler. "Maybe the great attraction of social media is that, as those contracts state, they can identify, down to each user, to a click-by-click basis, who is coming over [to VOA web sites]," he says.

Even if the messages get through using Facebook's algorithm-powered ads and promotions, and even if the messenger is the local version of Ryan Seacrest, it's not clear that audiences in parts of the world subject to U.S. bombs and sanctions will be receptive to American propaganda.

"There was a survey of international broadcasting outlets in Afghanistan, shortly after the invasion [in 2001], asking people how much of a particular source they thought was news, and how much of it they thought was propaganda," says Snow. "The VOA was deemed one-quarter news and three-quarters propaganda. Anything U.S.-sponsored was gonna be seen with eyes of doubt."

SF Weekly contacted Facebook but did not receive a response. It's unclear if other nations have contracts with Facebook to disseminate state-funded and controlled media through the social network inside the United States to U.S. residents. Russia's RT News network has a Facebook page that counts 1.2 million "likes." RT News is funded by the Russian government, but it's unclear if the company is paying Facebook to spread its propaganda like the VOA.

The other big question for tech giants like Facebook is whether close business ties with U.S. spy and propaganda agencies could hurt their business. Back in September, Facebook CEO Mark Zuckerberg said the government "blew it" with the NSA surveillance scandal, and that spying by the feds could economically damage global brands like Facebook. Analysts are now saying that spy programs revealed by Edward Snowden could cause billions in lost profits for Facebook, Google, Apple, and other Silicon Valley tech companies in markets abroad. Whether residents of countries like Pakistan and Indonesia will shy away from Facebook because of these revealed associations with the U.S. government is anyone's guess.

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Game Over

Over 75 years, a sporting goods store becomes a museum to jockstraps past.

In its final days, Kaplan's

Surplus & Sport Goods has taken on the desiccated appearance of a Soviet-era department store.

Its creaky shelves are half-stocked with odd and aging items and large swaths of floor space are either bare or commandeered by detritus (or goods that resemble detritus). Voices echo off the high ceilings in the increasingly hollow interior. On a recent morning, staff and customers hover at a one-to-one ratio.

There's no need to restock. In mid-to late February the 75-year-old family-owned San Francisco institution will close its doors for good. Anything not nailed down or on fire is negotiable; proprietor Cathy Kaplan says she's even open to parting with the linoleum floors.

In its atrophied state, Kaplan's is, ever increasingly, out of step with the giddy narrative of the mid-Market strip burgeoning around it. The once-blighted realm is one of the city's most contested real-estate battlefields; market forces are pushing out esoteric, janky, or pedestrian stores as assuredly as police forces pushed out the homeless chess players.

The Kaplans, however, weren't rudderless in the face of these winds of change. The family has long owned its building at 1055 Market St., and they sold at a grand time to sell. The site of the sprawling, single-story repository of thermal underwear, fingerless gloves, and camping toilets will soon feature a gleaming new hotel tower sprouting alongside the mushrooming luxury condo developments and fancy eateries accommodating a class of San Franciscan with little desire for mobile toilets.

Alas. When writing about San Francisco, gentrification is like cat hair — it gets into *everything*. So, let's take the week off.

This week, we come to praise Kaplan's, not to bury it. This week, it's time for remembrance of things soon to be past.

The sign is easy to read. But it takes a while to fully comprehend: "Vintage original 1970s Converse. Made in USA. \$3.99 a pair or three for \$10. Water-stained (only) from our 1979 fire."

There's a lot going on here. Kaplan's is not only hawking water-damaged merchandise, it's doing so with merchandise ruined 35 years ago and, incongruously, kept on hand. And it's even incentivizing you to buy more of it.



Such a bargain.

Photographs by Juan Pardo



Zane and Cathy Kaplan just had to let it go.

In short, Kaplan's is a wondrous place. Your humble narrator has been coming here for more than 15 years, and one of the major attractions was visiting the very same wares each time. A goose-down Marv Levy-era Buffalo Bills jacket — utterly climate-inappropriate for San Francisco, naturally — was a favorite exhibit for a decade and change. When it finally sold, it was hard to stave off a sense of loss.

Zane Kaplan, the 87-year-old paterfamilias of the sporting goods family, nods at a box of \$2.99 United States Postal Service caps, all of which are size small. These, he says, haven't been on the shelf for very long. Only 10 years or so.

Pondering how such an establishment could exist in this time and place misses the point. It's a marvel

that this business could *ever* exist. It was certainly fun while it lasted. Anyone with a sudden desire to buy a fire-engine red union suit and affect the look of a prospector scared out of his tent by a varmint will now have to track down another outlet offering charmingly archaic undergarments. Those in need of a football kicking tee must now visit a warehouse-like sporting goods chain. At Kaplan's, however, Zane would reach for a spot on the shelf only he knew about and whip out an American-made tee sealed with shrink wrap and illustrated with a freckle-faced player wearing a single-bar helmet.

An item on the shelves since the 49ers' Kezar years costs less than a cup of coffee.

A tour of the premises led by Cathy Kaplan unearthed a host of items no one has seen fit to purchase for eons. Oddly, decades of being uninteresting rendered them the most interesting fare in the store. The store's gleeful disregard of "best practices" transformed it into a museum.

On the shelves behind Cathy — the shelves are for sale, too — sit box after box of slick, polyester boxing shorts. If the puglist on the container with his hair combed forward like Dan White doesn't give it away, the logo in the corner seals it: "Official Sponsor: 1984 Olympic Games." One shelf over is a tennis elbow brace from 1985 featuring a dead ringer for Olivia Newton-John on its packaging;

the nearby jockstraps, thankfully, aren't emblazoned with a photo of an '80s-era crotch. The label for some manner of men's tennis supporter, though, does feature a fading photo of a gent with fiery red hair, a headband, a daffodil-hued collared shirt, and a menacingly brandished wooden racket. If nothing else, he appears well-supported.

Cathy leads your humble narrator past the flight suits and pith helmets into an area in the back crammed with furniture and the store's microwave — a zone in which non-Kaplans aren't normally authorized to tread. Here we discover some of the oldest merchandise in the building: 13-button Navy-issue wool bell-bottoms. "Hippies wore 'em," she says, hoisting a pair. Cathy has been working in this store since 1965, when her father, Zane, paid her a dollar an hour. These pants have been here to greet her each and every day of that tenure.

Physicists have posited that time travel is impossible. Fair enough — but they never visited mid-Market. It's possible to see the past, present, and future here without even leaving this store.

Asked to locate the oldest items in the building, the ones that could never be unloaded, Cathy is stumped. But only for a moment. "Well, that'd be Dad and me!"

And laughter echoes through the empty room.

Joe.Eskenazi@SFWeekly.com

The Snatch

Working the fields under God's all-recording eye.

THE WHEAT AND THE CHAT

Just 108 years after San Francisco was reduced to rubble by a cataclysmic act of God, it happened again. With the sudden loss of its Gmail privileges last Friday, palms slapped onto tables in offices across the city as employees came to the realization that, sans Internet access, they were either unable to work or would be forced to do work. But change is afoot. Google's Skynet moment came only days after a troop of Berkeley loons dropped in on a Google engineer at his home and railed against a techie and his company doing their part to ensure that "capitalism functions," guaranteeing "everything it is connected to will be poisoned with its sickness." How soon their wishes were granted. Days later, Gmail was gone, and San Franciscans were freed from their chains to reclaim the land and begin growing soybeans and asparagus in the grassy medians. Our tech overlords will soon be forced to travel the countryside in a caravan and put on plays for youth instilling positive messages about the indomitable spirit of the proletariat. You will not sleep through the citywide wake-up horn. It will be loud. The future is upon us. Let us hasten!

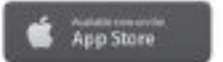
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If Google Glass is accomplishing anything real, it's growing paranoia. Recently, an Ohio man at the movies with his wife was dragged from the theater and interrogated for hours by the Department of Homeland Security. Why? Authorities were worried the guy might have been recording the film, *Jack Ryan: Shadow Recruit*, as part of a tech-savvy piracy ring (which itself sounds like one of Tom Clancy's lost chapters). After snatching the gadget from his head, the movie folks asked him to leave; outside the theater, a group of officers awaited. Eventually, the cops finally took a gander at what was on the computer and found just what the man had said they'd find: images of his wife and family dog. The suspect-turned-victim was finally released and given two free movie passes.

For more news, go to blogs.sfweekly.com/thesnitch

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Three Million Needles But Not A Single Pipe

A union town through and through, San Francisco even sports a workers' assembly for self-destructive behavior.

At the San Francisco Drug Users' Union, a small storefront on Turk Street bounded by Aunt Charlie's Lounge, a mosque, and a rescue mission — pure Tenderloin diversity — a small and dedicated staff hands out 18,000 fresh, sterile hypodermic needles every month for those relics of a bygone drug era: intravenous drug users.

Except that even in this age of methamphetamine and prescription opiates, the days of shooting heroin aren't bygone at all: Every year, public health workers dole out 2.7 million needles through various needle exchange programs, many of which are directly funded by your tax dollars. That number, steady for

the past 10 years or so, means San Francisco is responsible for about 10 percent of all needles exchanged in the entire United States.

If you don't like needles, San Francisco is not the town for you. Once considered outrageous fringe behavior when they were foisted upon an unwilling public during the AIDS crisis 20 years ago, needle exchanges are now standard procedure, endorsed by the American Medical Association as well as the World Health Organization as surefire ways to cut down on the spread of HIV and hepatitis C. The theory behind this is also a pillar of the San Francisco Department of Public Health's real-world approach to healing. Instead of "don't do drugs," it's "do drugs in a way that's less harmful to you and the people around you." Not enabling — harm reduction.

DPH says it's proven to be effective, and studies conducted by the WHO concur: Needle exchanges lead to more addicts entering and staying in treatment (and despite the many urban horror stories, there aren't millions of needles littering the streets).

None of this is any good for the crack addicts who are 20 to 25 percent of the Drug Users' Union's

clients. Crack smokers don't get needles, but they do get, free of charge, almost everything they need to make the crack-smoking experience less risky: a fresh ball of Brillo (which keeps the crack in place, and which can break off and burn throats and spread respiratory diseases when old), a pipe-stem (sort of a cigarette-holder for crack users, which makes lips less likely to burn on old, cracked shards) and a small wooden stick called a pusher (to clean the whole setup out when a clean pipe isn't handy).

They can get everything except the crack and the crack pipe itself — because the same city that's eager to hand out needles has a serious problem with issuing a cheap glass tube.

Public health advocates and AIDS crusaders have been pushing the idea of free crack pipes for years, for all the same

reasons: It cuts down on the spread of diseases such as pneumonia and tuberculosis, which can be spread with an untimely cough on Muni, and it brings crack users closer to getting help.

"We're totally behind it," says the union's Johnny Lorenz, who adds that they can't start without the same change in policy from lawmakers that allowed needle exchanges: Handing out crack pipes today would almost certainly lead to a bust tomorrow from police.

A few weeks ago, harm reductionists in the Tenderloin managed, after six months of trying, to present the idea to public health officials at the HIV Planning and Prevention Council. They used all the same arguments the city itself uses to promote needle exchange — plus the evidence of years of successful crack-pipe ex-

changes in Vancouver, where crack use declined since pipes were given out free, and also in Seattle, where the Drug Users' Union's local equivalent, the People's Harm Reduction Alliance, simply started giving away pipes without politicians' say-so.

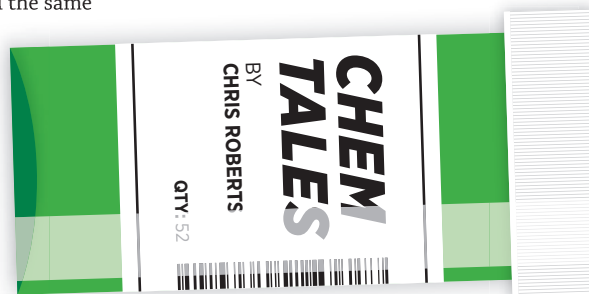
But after the crack idea, first noticed by the *Bay Area Reporter*, was picked up by CBS-5 last Friday, the condemnation from city leaders was swift and total.

Mayor Ed Lee "is not supportive," said his spokeswoman, who added that there are "better ways" of fighting HIV. DPH director Barbara Garcia's answer was even more final: "absolutely no."

An odd stance for proud needle-pushers, but the same kind of resistance that preceded needle exchanges — and one that causes harm. Politicians are shutting a door to getting crack smokers into treatment, and leaving crack smokers with \$5 in their pockets the choice between buying a fresh pipe from the smoke shop or buying a fresh rock from the pusher the police have given up arresting.

Guess which one they pick. Meanwhile, the needle exchange is open.

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FEBRUARY 6TH, 7PM
CASTRO THEATRE



FRED WILLARD

CELEBRITY AUTOBIOGRAPHY:
THE MUSIC EDITION

with Pamela Adlon, Rachel Dratch,
Florence Henderson, Michael Hitchcock,
Laraine Newman, Eugene Pack,
Dayle Reyfel and Fred Willard

FEBRUARY 8TH, 4PM & 7PM
MARINES' MEMORIAL THEATRE



MAYA RUDOLPH

MAYA RUDOLPH AND GRETCHEN
LIEBERUM ARE PRINCESS: AN
EVENING OF THE MUSIC OF PRINCE

FEBRUARY 9TH, 8PM
MEZZANINE



ERIC ANDRE

SET LIST: COMEDY
WITHOUT A NET

with Wil Anderson, Eric Andre, Bobcat
Goldthwait, Gilbert Gottfried, Emily
Heller, Matt Kirshen and Rick Overton

FEBRUARY 8TH, 8PM
COBB'S COMEDY CLUB



NATASHA LEGGERO

THE REALEST REAL HOUSEWIVES

with Marc Evan Jackson, Natasha
Leggero, June Diane Raphael, Danielle
Schneider, Nick Thune, and Morgan
Walsh / Frange and Stern

JANUARY 24TH, 8PM
EUREKA THEATRE



LAURA DERN & LUKE WILSON

BECOMING "ENLIGHTENED"

with Laura Dern, Mike White,
Luke Wilson, Timm Sharp,
Sarah Burns, Jason Mantzoukas
and David Bernad
in conversation with Andy Richter



FEBRUARY 2ND, 1PM

MARINES' MEMORIAL THEATRE



CHRIS HARDWICK

NERDIST PODCAST

with Chris Hardwick, Matt Mira
and Jonah Ray

FEBRUARY 7TH, 10PM
MARINES' MEMORIAL THEATRE



"REVENGE OF THE NERDS" 30TH ANNIVERSARY

with Curtis Armstrong, Timothy Busfield, Robert Carradine,
Andrew Cassese, Julia Montgomery,
Larry B. Scott and Brian Tochi
Moderated by Chris Hardwick

FEBRUARY 8TH, 8:30PM
CASTRO THEATRE



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AT THE INDEPENDENT

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COBB'S COMEDY CLUB



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WITH HER BAND NANCY AND BETH
with The Lampshades (Kate Flannery &
Scot Robinson)

JANUARY 31ST, 8PM
KANBAR HALL AT JCCSF



AMY SCHUMER

INSIDE INSIDE AMY SCHUMER
with Amy Schumer, Dan Powell, Jessi
Klein, Kurt Metzger, Kim Schumer
Caramelle and more

FEBRUARY 6TH, 8PM
MARINES' MEMORIAL THEATRE



CHRIS ELLIOTT

"CABIN BOY" 20TH ANNIVERSARY

with Chris Elliott and Adam Resnick,
hosted by Peaches Christ

FEBRUARY 7TH, 7:30PM
CASTRO THEATRE



JON HEDER

"NAPOLEON DYNAMITE"
10TH ANNIVERSARY

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and Efen Ramirez

JANUARY 23RD, 7PM
CASTRO THEATRE

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Mike Hendrickson

During Game Five of the 2010 World Series, my dad and I sat side by side at a sushi bar in my Central Coast hometown. We ordered two scallop hand rolls and two sake bombs. The head rush of the wasabi and the calming heat of the sake dulled the anxiety of a day spent navigating ICU doctors and nursing assistants.

My mom was awaiting brain surgery. She had been diagnosed with a rare cranial bleed that had rapidly claimed her ability to walk, speak, eat, and breathe on her own. I dropped everything I had going on in San Francisco and

drove down the Peninsula to be by her side. By the opening pitch of Game Five, I hadn't been to work in more than a week. I had recently quit my horrible retail job at a stationery store in Pacific Heights and started dancing naked full time at the Lusty Lady Theater in North Beach. My dad didn't know that yet, but tonight I was considering telling him. I feared he'd be upset or disappointed, and I'm sure he'd want to know why I'd chosen this new profession.

I've heard that your first year in San Francisco is the hardest, and I had absolutely found that to be true.

Even working full time at my retail job, I barely made enough money to make ends meet. The first month I lived here, I didn't have enough to buy groceries, so I rationed myself one piece of pita bread with butter each day. For lunch, I'd go to the La Boulange bakery on Union Street and fill up on free olives and those tiny French pickles.

I also hated my retail job. Hawking rhinestone-covered greeting cards to Danielle Steel and the upper crust of the city took a little piece of my soul each day.

But it wasn't just financial pressures that prompted the leap

into sex work. I had read about the Lusty Lady in college. It was a unicorn in the adult industry: a worker-owned unionized peep show where alternative looks and attitudes were celebrated. Sex work had always intrigued me and whenever money got tight post-college I would cruise the Craigslist Adult Services listings and contemplate the option. One of my babysitters when I was little was a retired San Francisco stripper who had danced on Broadway in the early 1980s. She told me stories of Champagne bubble-baths and dancing the night away. It certainly

sounded like much more fun than my current position.

I decided to audition. I didn't think they'd hire me; I was chubbier than your average stripper and had always thought that my body would hold me back from doing any kind of sex work. But it didn't. They hired me immediately, and before I knew it I was spinning on a pole in 6-inch heels. As it turns out, I loved dancing naked.

For a while, I was still working my retail job. When I got off work at 5 p.m. each day, I'd hop on Muni with my stripper heels in my purse and transform from frumpy » p16

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Confessions of an American Whore from p15

retail girl to powerful goddess of sex and mystery. I felt like I had a delicious secret, and it made the hours at my straight job a little less excruciating. At the end of the shift I'd be tired, and my feet and knees would throb, but I'd also be exhilarated.

My dad had always been supportive of my endeavors in arts and music, but I wasn't sure how he'd react to my recent pivot to the sex industry.

He was also in a union. I grew up going to protests and hearing lectures on the power of the people. Blue-collar values and union pride were an important part of our household. That's partially why I ended up at the Lusty.

We talked baseball instead of feelings, even though baseball makes my dad cry more than any emotional conversation. Then Edgar Renteria hit the three-run homer in the seventh inning and everything shifted. The Giants pulled ahead and it looked like they might actually take the Series for the first time in a half century.

It was a night for miracles, so I just went for it. Made bold by the sake and the magic of baseball, I came out to my father about being a sex worker.

I didn't expect him to be proud, but he was. Without having to explain, my dad understood that sex workers needed labor rights just like any other worker.

Brian Wilson took the mound as the closing pitcher. It was the bottom of the ninth. "Fear the Beard!" my father shouted at the television and ordered another round of sake. We watched the final batters crumble under Wilson's prowess. When Wilson raised his eyes to the heavens in the wake of the historic win, my dad and I stood up and started high-fiving the sushi chefs.

My confession hadn't changed a thing.

There are many different types of sex work: escorting, stripping, porn, webcam modeling, fetish services, many others. When I entered the industry, I dived in headfirst and tried as many different kinds of work as I could. My journey soon took me beyond the Lusty and into the thriving world of San Francisco's oldest profession.

My career change had come just in the nick of time. My mother's brain surgery left her unable to work and had given my father the new role of full-time caregiver. Sex work brought along the luxuries of a high hourly wage and a flexible schedule that allowed me to visit regularly, take her to doctor's appointments, and help out financially on occasion.

Carol Leigh (right), also known as "The Scarlet Harlot," has been working as a sex worker, activist, and artist in the Bay Area for more than 30 years.



Tracy Mostovoy

I have a suspicion that I would have become a sex worker even without the circumstances of my mother's illness, though. I grew up idolizing historical figures like Mae West and Gypsy Rose Lee — outspoken women who used sexuality to leverage their careers. I saw that female sexuality was

Francisco, I discovered that I enjoyed and excelled at kinks and fetishes beyond my wildest dreams, and I was ravenous for more. By the time I began my career at the Lusty, I knew more about sexuality than your average 24-year-old. Eventually, being promiscuous no longer thrilled me. If I was going

I'm sure I wasn't fooling anyone, since the riding crop I used for sessions was a bit too big for my bag and poked the people I stood next to when the train was crowded.

used to sell clothes, food, cars, and liquor, yet in the United States it is illegal to sell sex itself. That just didn't make sense to me.

I was also fascinated by human intimacy and desire. I went on a lot of OkCupid dates and had a lot of one-night stands in my exploration of my own sexual identity. When I moved to San

to have a just-for-fun one-time encounter with someone who was only mediocre at sex, I wanted to be compensated with more than just pizza and beer.

Despite my logical understanding that sex work could be an empowered choice, I was still afraid to make the jump from stripper to hooker. The first time I took an

appointment, I was terrified that I wouldn't know what to do or that the client would be rough or mean. Instead, I intuitively knew exactly what to do, the client was attractive and kind, and I made more money in an hour than I ever had.

I lived in the inner Richmond, but to take appointments with clients I would commute across the bridge to a small apartment in the East Bay. The building was modern and secure, but the walk to and from the BART station always made me feel vulnerable. It only took about 10 minutes, some of which I often ran. I don't usually get scared when I walk around in the Bay Area; it's my home. But I was not used to carrying large sums of money around and it made me nervous. The idea of going to the police had also shifted for me. Being a sex worker could put me at risk for incarceration even if I was the victim of a crime. I tucked the money I had made for the day under the arches of my feet in my canvas tennis shoes. It made the shoes too tight and the walk to the train painful. I must have looked ridiculous: a freckle-faced girl with an overstuffed bag full of dildoes and cheap lingerie limping down the street at full speed. Riding back to the city on BART, I tried not to make eye contact with anyone for fear that my secret identity would be revealed. In hindsight, I'm sure I wasn't fooling anyone, since the riding crop I used for sessions was a bit too big for my bag and poked the people I stood next to when the train was crowded.

My paranoia was perhaps a bit overblown at first, but not unwarranted. Though I sometimes feared arrest or robbery, I rarely feared my clients. I've been fortunate enough to have largely positive experiences at work. The Bay Area is home to a diverse group of eccentric people with disposable incomes. My clients were often nerdy, and always interesting. From Google-busers to sensitive New Age guys from Marin, they were often surprisingly endearing. San Francisco offers a buffet of sexual explorations, from festive polyamorous play parties to elaborate professional dungeons. I've had the opportunity to explore those things, but many of my clients have not. Some of my clients are in relationships that do not allow them to explore their kinks, some have professional identities that make public exploration impossible, and some are simply curious and want to explore their desires with a professional before embarking on a journey on their own. My clients and I have a great deal in common. If my life had gone a different way and I had ended up in a more traditional lifestyle, I might be paying someone to tie me up and tickle me as well. >> p18

Confessions of an American Whore from p16

Not everyone I see is kinky, though. Some are looking for something as vanilla as a glass of wine and a heated conversation about the merits of *Star Trek* vs. *Star Wars*. The reasons they come see me are as varied as their desires. I'll say it: Many of my clients are married. Some of their spouses know that they see me, some of them don't. For the ones that don't, they see their time with me as something that enables them to stay in a marriage that, aside from a lack of intimacy, is successful. Unlike having an affair though, I will never text a client in the middle of the night when he is home with his family. I will never get upset when a client chooses to spend time with his family rather than with me. I would never expect or desire for my client to leave his wife to be with me. I am a professional, and I am pro-marriage. I intend my services to support the relationships that matter to my clients the most, not to destroy them.

People ask me, "What if he's ugly?" My attraction to a client is largely irrelevant. When I find my clients attractive, it's a bonus, but it's not a requirement. The service I provide is companionship, and when someone is respectful, generous, and communicative, I am almost certain to have a good time with them.

I am reminded of when I used to work as a waitress. It wouldn't matter if someone was attractive or interesting, I would still serve them. But certain customers are more pleasant than others and that always made the job more enjoyable. I looked forward to the man who came into the restaurant I worked at every Thursday, ordered a BLT and a chocolate milkshake, talked baseball with me, and always left a large tip. Now I look forward to my weekly client who likes to be spanked, brings me comic books, talks baseball with me, and always leaves a large tip.

Like most people, I also have hard days at work. Sometimes I don't want to put on makeup and lingerie and exude old Hollywood sexuality and coquettish moans; some nights I'd rather stay at home with my cat and watch *Game of Thrones*. I imagine most people feel that way. I chose sex work for many reasons, but mainly because I enjoyed the work, I excelled at it, and it allowed me to live in the city that I love. I understood that choosing sex work made me vulnerable to criminalization and stigma, but seeing myself as an entrepreneur fulfilled me in a way work never had before. People hope to find a job that is best suited to their skills and interests, and for me, that job is sex work.



Siouxsie Q and Jesse at home.

Mike Hendrickson

When I embarked on my career in the sex industry in 2010, I was fairly certain I would die a glittery spinster. I pictured myself with my radical stripper compatriots growing old together in a commune for aging whores. I was not in search of a boyfriend, let alone a husband.

Once there were naked pictures of me on the Internet, I knew I had to say goodbye to (openly) dating senators and being crowned Miss America. I thought that perhaps traditional long-term commitment might have

work was my job, and not a threat to our relationship. He also understood that I had no interest in leaving the industry any time soon. The stigma that comes with dating a sex worker can be cruel. Many people have negative opinions about sex workers, so coming out to friends and family can be challenging. Moreover, that stigma also informs legislation that criminalizes the partners of sex workers. I worried that Jesse wasn't sure what he was getting himself into.

prison. This definition took on absurd implications: If Prop. 35 passed, then Jesse, who shares a home with me, could be charged with human trafficking. Or, if I pay bills for my mother after her brain surgery, would that make her my trafficker? Sex workers already faced social stigma, and now Prop. 35 provided a legal framework to reinforce it.

"When Prop. 35 was put on the ballot and sex workers got wind of it, we were very concerned," says Carol Leigh, one of the founders of

trafficking. If I saw Prop. 35 on the ballot and didn't know any better, I may have voted for it too.

"Everyone's against trafficking and sexual slavery," Leigh says. "Of course issues of force and coercion are of concern to sex workers. ... At the same time, usually that's done in a way to dis-empower us, and Prop. 35 was no exception."

Sex trafficking is an appalling crime in which a person is forced, coerced, or exploited into sexual labor. It is prevalent worldwide, and San Francisco is certainly not immune. "We know first-hand that there are incidents of trafficking within the San Francisco Bay Area," says Laura Lasky of Solace SF, an organization that provides aid and services to both sex workers and survivors of trafficking. However, sex work is a business transaction between two consenting adults; it is simply my job. When sex work is criminalized under the same laws that criminalize trafficking, it drives the industry further underground and results in a climate where consensual sex workers cannot be involved in the fight against human trafficking. If I meet someone who is working under force or coercion, I wouldn't be able to report the crime without facing legal ramifications myself. Anonymous reporting is potentially an option, but if sex workers like myself could actually work with law enforcement and legislators, then real atrocities like rape, assault, forced labor, and trafficking could be more effectively addressed. For now, sex work

Prop. 35 took on absurd implications: If it passed, then Jesse, who shares a home with me, could be charged with human trafficking.

to be crossed off the list as well. Even though I felt confident about my new professional identity, I understood that bringing a whore home for the holidays is not something many people are keen to sign up for.

Then, in February 2011, I met Jesse James, a sweet Midwestern boy who moved to the big city with the secret hope he'd someday get to date a girl who worked at the Lusty Lady. He loved *Star Wars* and had studied third-wave feminism. He even had friends who had put themselves through school by doing sex work. So he came to the table with an understanding that sex

In November 2012, Prop. 35, the "Californians Against Sexual Exploitation Act," landed on the ballot. Although the guiding principle of the bill — to crack down on the sexual exploitation of minors — was noble, it was a confusing piece of legislation riddled with problematic components. The main sticking point was that Prop. 35 sought to expand the definition of "trafficking." One of those expansions states that any person who lives with or derives support from someone who is a prostitute is considered guilty of human trafficking and can face a minimum of eight years in state

the sex-worker rights movement. Leigh actually coined the term "sex worker" in 1978 to reduce the stigma associated with "prostitute." The sex worker community vehemently spoke out against Prop. 35, but it seemed the arguments fell on deaf ears. The proposition was almost guaranteed to pass. Former Facebook executive Chris Kelly provided the major funding for a campaign that seemed to have an endless budget for billboards and commercials depicting images of nameless young girls with chains around their wrists and teary eyes to evoke the horrors of human

continues to exist on the boundary between the socially acceptable and the morally repugnant.

As Election Day grew near, I knew I had to do something more than just cast my vote. Then I remembered a road trip Jesse and I had taken once. We were listening to one of filmmaker Kevin Smith's podcasts. Smith is kind of a podcasting evangelist, so when he started to rant about how everyone should make one, Jesse turned down the stereo and said, with a twinkle in his eye, "You should start a podcast."

I called up a friend who had audio equipment and know-how. We recorded the first episode in our living room. Our mission was to humanize people in the sex industry by sharing their stories, art, and voices. I thought that if more people knew the real-life experiences of real sex workers, then maybe they'd reconsider voting "yes" on laws that criminalized them and their families. We crossed our fingers as we uploaded the first episode onto iTunes. The WhoreCast was born.

Two years into dating me, meanwhile, even as thousands of strangers were getting to know my story, Jesse's own family didn't yet know I was a sex worker.

Jesse insisted he was open to telling his parents whenever I was ready, but I continued to put it off. I was afraid that even if they got to know me first, the fact that I was a sex worker would be a deal-breaker. I was plain crazy about Jesse and desperate for his family to think I was good enough for him.

The decision was taken out of our hands in the spring of 2013 when a segment I filmed for *CNN Money* on sex work was slated to air in homes across America. We knew we couldn't wait any longer to tell them.

Jesse's mother came to visit and we told her. The visit went well as far as we could tell, and she seemed to take the news with an open mind. However, as soon as she arrived home, we learned that nothing was okay.

Jesse's parents no longer speak to me. This time, my greatest fears came true. Despite the Christmases and vacations we had spent together over the past two years, the fact that I was a sex worker had indeed been a deal-breaker. Soon after the visit, boxes filled with things from Jesse's childhood started showing up in the mail.

It's not easy being the partner of a sex worker. Sometimes the consequences of coming out are quite grave, and the loss of Jesse's family is compounded by the threat of criminal prosecution under Prop. 35. There are times when I'm beside myself with guilt. This year hasn't

been easy for Jesse or me.

Sadly, there is no shortage of people in San Francisco who have troubled relationships with their families.

I asked my close friend, Courtney Trouble, founder of QueerPorn.TV, for advice. Courtney identifies as gender-queer and has been in the sex industry for close to a decade. Courtney is very close to one parent, but is now estranged from the other.

"Me and my mom haven't spoken in three years. A lot of it has to do with my choice to be a sex worker." Courtney's advice was simple: "Our friends are our chosen family. Queer people have been forced to define their own families for a really long time. Picking people to be your chosen family is so incredibly important for our mental health."

San Francisco has been a destination for outcasts and freethinkers for decades. Beat poets are our ancestors, drag queens are our civic leaders, and flocks of parrots grace our skies; this place is like no other. Many times a year, the city celebrates sexual freedoms with huge events like Folsom Street Fair and LGBT Pride; they are as quintessential to San Francisco as sourdough bread and the Golden Gate Bridge. A culture of free sexual expression, combined with periodic economic booms like the Gold Rush and Silicon Valley, make fertile ground for a thriving sexual economy. What is now the wealthy neighborhood of Pacific Heights was once the red-light district of the Wild West known as the Barbary Coast. The modern sex worker rights movement, founded by Beat Generation darling Margo St. James, was born in this city in the 1970s alongside San Francisco icons like Harvey Milk and Ken Kesey. The Armory, in the heart of the Mission District, is now home to Kink.com, which is the largest producer of kinky adult content in the world. Sex work and therefore sex workers are part of the fabric of this city. Transplants from all over the world have come here in search of acceptance. The queer, the kinky, the radical, and the artistic have made their homes and found community in San Francisco. I am no different. I did not come to this city with the intention of becoming a sex worker, I came here in search of my people and my community. I found them in the sex industry.

Unfortunately, legislation like Prop. 35 deepens the potential wedge between sex workers and their families by stating that anyone who involves themselves with a sex worker is not an ally, but an accessory to a crime. Sex work can be isolating; forging community bonds is necessary for survival. Additionally, the goal of traffickers is only made easier when it is illegal

to reach out to family, community, and city for support.

Prop. 35 passed by an overwhelming majority. It was an expected disappointment, but it still stung. However, the response we received from the first few episodes of The WhoreCast was incredible. People from all over the country were listening. We get positive responses from sex workers, clients, and people who just like podcasts.

In the face of Prop. 35, his parents' disapproval, and every other narrative that says a good Midwestern boy shouldn't love a whore like me, Jesse still wanted

me to be his wife. It was snowing in Disneyland when he proposed. He got down on one knee in front of Sleeping Beauty's castle and I said yes.

With the Christmas season upon us, this was both the happiest time in our relationship and the saddest. Not being able to share the good news with Jesse's parents hung heavy on our hearts, so this happy ending, like most, was bittersweet. Instead of dwelling on that, we took Courtney's advice and hosted a holiday party that included biological family as well as chosen family from our sex worker community. My mother, who is still

on the long road to a full recovery, took me aside and promised me that she would be able to dance at our wedding. I wanted to stitch all these people together like a quilt that I could wrap around Jesse and me to remind us that family is not about the people who brought you into this world; it's about the people who are by your side while you're in it.

Feedback@SFWeekly.com

Siouxsie Q will continue to bring us tales of sex and sexuality in a new column, starting next week. Cinch your corsets.

PROXIMITIES 3: IMPORT/EXPORT

ASIAN ART MUSEUM THROUGH FEB 23, 2014
www.asianart.org

The concept that almost everyone touches something that is conceived, mined, manufactured, or outsourced in Asia informs this final installment of our contemporary art series, *Proximities*. Bay Area artists Rebeca Bollinger, Amanda Curreri, Byron Peters, Jeffrey Augustine Songco, Leslie Shows and Imin Yeh examine ways in which trade and commerce contribute to impressions of Asia.

Thurs, Feb 6, 6–9 pm, \$5. Enjoy art, cash bars, a special tea tasting with Atelier Dion and Song Tea, and music by P-Play of Honey Soundsystem. *Proximities* curator Glen Helfand will give an in-gallery talk and some of the artists will be there too. Donate to Typhoon Haiyan relief efforts and receive a limited edition tea cup by Atelier Dion (while supplies last).

Proximities was organized by the Asian Art Museum. Presentation at the Asian Art Museum is made possible with the generous support of Graue Family Foundation, Columbia Foundation and an anonymous donor. Image: Untitled (detail), 2012, by Byron Peters (Canadian, b. 1985). Single-image projection, dimensions variable. Courtesy of the artist.

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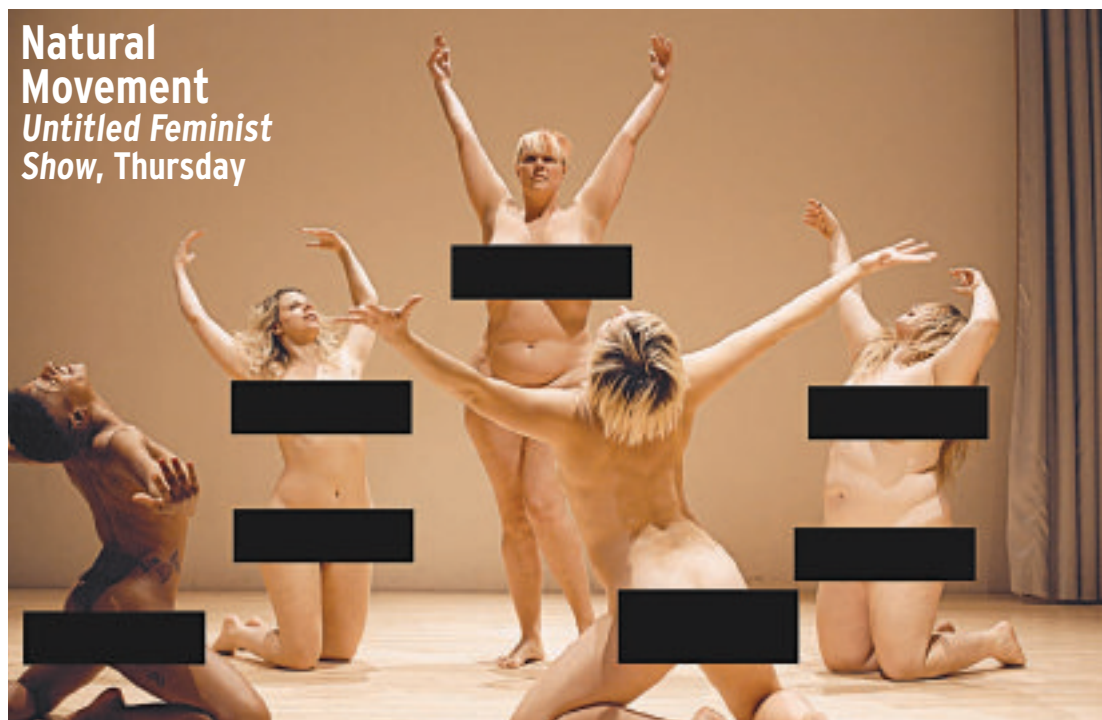
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#PROXIMITIES

THE CALENDAR

WEEK OF JANUARY 30-FEBRUARY 5, 2014
SFWEEKLY.COM/CALENDAR

Natural Movement *Untitled Feminist Show*, Thursday



Blaine Davis

THU 1/30

Theater

NUDE FOR UTOPIA

Untitled Feminist Show celebrates women under the guidance of experimental playwright and director Young Jean Lee. She brings together a cast of six unique players from acting, dance, and cabaret to challenge the ideas of what it means to be a woman. The all-female cast — which performs the piece in the nude, in the tradition of feminist performances such as Annie Sprinkle's *Public Cervix Announcement* and Yoko Ono's *Cut Piece* — uses humor, video, and sharp dialogue to explore gender norms. Lee, who cast the show first and then wrote her script based on conversations with her actors, studied Shakespeare at UC Berkeley before moving to New York to become a playwright. She says, "Rather than trying to define feminism, say something new about it, or make a feminist argument, we wanted to create a utopian feminist experience."

Young Jean Lee's Theater Company presents *Untitled Feminist Show* at 8 p.m. and continues through Feb. 1 at the Yerba Buena Center for the Arts, 701 Mission St., S.F. Tickets are \$30-\$35; call 978-2700 or visit ybca.org.
Laura Jaye Cramer

Comedy

A COMEDY OF SCIENCES

Science and comedy, they go together like Batman and a kitten. You might not have thought of putting the two together before, but once you see them, it's pretty great. This week, the California Academy of Science's NightLife event teams up with Sketchfest for **Comedy NightLife**. Imagine laughing at hilarious stand-up, live podcasts, and competitive erotic science fan fiction against the backdrop of glowing jellyfish and some twinkling butterflies (they twinkle, right?). Have a cocktail and see nerd-friendly comics such as Myq Kaplan, Jackie Kashian, Jon Glaser, Todd Glass, Caitlin Gill, and more. If you haven't attended a NightLife event before, this is a good first one to see. The event promises a beautiful pairing of live comics and intellectual curiosity. Or, at the very least, live comics and live jellyfish.

SF Sketchfest Comedy NightLife begins at 6 p.m. at the California Academy of Sciences, 55 Music Concourse Drive, S.F. \$12; 379-8000 or visit sf-sketchfest.com. **Emilie Mutert**

SAT 2/1

Art Exhibit

ART IN REVOLT

At the turn of the 20th century, a

Chinese fighting society believing itself invincible to alien weaponry waged war on foreign influences in Beijing. The Boxers, as they were known, eventually gained the support of the Empress Dowager and, for 55 days, they and the Imperial Army of China kept foreign nationals, diplomats, and Chinese Christians corralled in an area just east of Tiananmen Square. The siege was only lifted through the intervention of eight countries and 20,000 troops. While not much is made of the Boxer Rebellion in the West, it was a fulcrum in China's self-titled "Century of Humiliation." In Gene Luen Yang's gorgeous dyptic, **Boxers & Saints**, the Bay Area graphic novelist explores this event, first through the eyes and heart of Little Bao, who joins the Boxers, then through Vibiana, who gives up her Chinese name to join missionaries after being rejected by her family. This is Yang's second book nominated for a National Book Award (his *American Born Chinese* was the first graphic novel ever to receive the honor) and rightly so. It is a deft and touching exploration of personal identity, culture, religion, and the necessity of compassion.

Yang presents *Boxers & Saints* at 2 p.m. at the San Francisco Main Library, 100 Larkin St, S.F. Free; call 557-4400 or visit sfpl.org.
Silke Tudor



Cultural Exchange
p.25

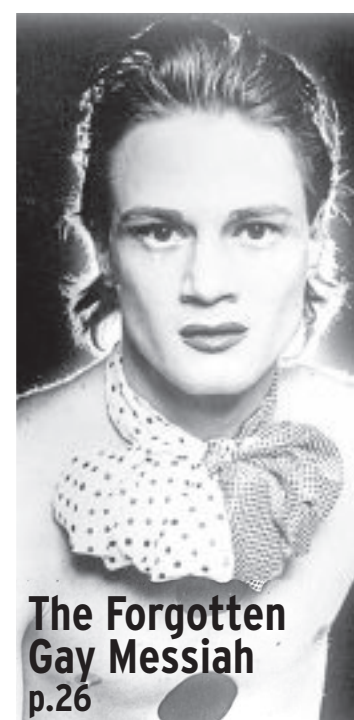
TUE 2/4

Theater

UNGENDER PERFORMATIVITY

Nancy Opel, who has starred on Broadway in productions such as *Urinetown* and *Fiddler on the Roof*, had never been in a play by Stockton-raised playwright Taylor Mac. But she didn't hesitate when asked to play Paige, the mother of a Marine who's done three tours of Afghanistan and a daughter searching for a third-sex gender identity in Mac's *Hir*. "It's edgy in a way we don't do in New York. It doesn't try and find easy answers for anything," Opel says. Mac, a singer-songwriter, playwright, and actor, has produced 16 plays and performance pieces. In 2011, his five-hour extravaganza, *The Lily's Revenge*, with six directors, 31 actors, lots of eye shadow, glitter and sequins, played at the Magic. *Hir* doesn't run as long, but it's equally big, says Opel. "There are all of these crazy images," she says. "You think, 'Oh, it's a comedy — oh, oh wait a second, it's shocking.' It's so interesting and truly not run-of-the-mill. I like the size of the play."

The Magic Theatre presents *Hir* at 8 p.m. and continues through Feb. 23 at Fort Mason Center, 2 Marina Boulevard, Building D, third floor, S.F. Tickets are \$20-\$55; call 441-8822 or visit magictheatre.org. **Emily Wilson**



The Forgotten Gay Messiah
p.26

WED 2/5

Comedy

TRICKY TRIVIA

NPR's comedy quiz show **Ask Me Another** is usually recorded live in Brooklyn, but a recent podcast announced a visit to the City by the Bay. It also featured an hour's worth of trivia, with games that mashed up the names of literary works and comic strips (sample answer: *Garfield of Dreams*), and a visit from *Eat, Pray, Love* author Elizabeth Gilbert. She was asked to play a game with the same title as her famous book. Host Ophira Eisenberg gave a word that was either a deity, a food, or a person, and Gilbert would guess which, answering back with "eat," "pray," or "love." It may sound easy, but it wasn't. The crew at *Ask Me Another* knows how to stump even ardent trivia fanatics — two of the show's contestants were trivia team captains. If any of San Francisco's trivia captains want to try their mind on *Ask Me Another*, this could be their chance; the podcast put a call out for Bay Area contestants. Potential candidates should e-mail askmeanother@npr.org and include "SF" in their subject line.

Ask Me Another starts at 8 p.m. at the Castro Theatre, 429 Castro St., S.F. Tickets are \$25-\$35; call (888) 596-1027 or visit sfsketchfest.com.
Devin Holt

THE CALENDAR LISTINGS

Calendar listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs and Calendar Editor John Graham by e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th Floor, S.F., CA 94104). To change an existing listing call 536-8147. Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our complete listings of local events – searchable by keyword, date, and genre – are available online.

ART - GALLERIES

1AM Gallery. Clash of the Titans: Showcase of 1:6 scale figures created by Joel Emslie, Winson Ma, Kenny Wong, RC Works, Psycho Customs, Zuno, K13 Toys, Brac, Andy Piver, Anthony Mestas, and more. Wednesdays-Saturdays. Continues through Feb. 1. 1000 Howard St., S.F., 861-5089, www.1amsf.com.

4x5 Gallery. Ari Salomon: Motion Studies: Photographic abstractions. Through March 2. 442 Haight St., S.F., www.4x5gallerysf.com.

Bash Contemporary. Black & White in Color: Group show featuring Len Davis, Bob Dob, David Fenton, Caitlin Hackett, Pee Monster, Lee Harvey Roswell, and Adrienne Simms. Tuesdays-Saturdays. Continues through Feb. 8. 210 Golden Gate Avenue, S.F., 926-8573, www.bashcontemporary.com.

Catharine Clark Gallery. Nina Katchadourian: Two Libraries – Recently Sorted Books: Photographs of books whose titles combine in haiku-like word arrangements. Tuesdays-Saturdays. Continues through Feb. 15. 248 Utah St., S.F., 399-1439, www.cclarkgallery.com.

Center for Sex & Culture. Safe Sex Bang: The Buzz Bense Collection of Safe Sex Posters: Exhibition of sex-positive posters from 1982 onward. Through Jan. 31. Free. 1349 Mission, S.F., 902-2071, www.sexandculture.org.

City Beer Store. Beth Gouldin: Plays Well with Others: Watercolor paintings. Through Jan. 31. 1168 Folsom Ste. 101, S.F., 503-1033, www.citybeerstore.com.

City Hall. Twisted Sisters: Reimagining Urban Portraiture: Group show featuring five photographers from San Francisco and 10 from Zurich, S.F.'s sister city in Switzerland. Through Jan. 31. sfartscommission.org. 1 Drive Carlton B. Goodlett, S.F., 554-5184, www.sfgov.org.

Dolby Chadwick Gallery. Hello, Goodbye: 15-artist group show inspired by the concept of impermanence. Tuesdays-Saturdays. Continues through Feb. 1. 210 Post, S.F., 956-3560, www.dolbychadwickgallery.com.

Ever Gold Gallery. Mauricio Ancalmo: Krap Etap Nedlog Reve: The “weird, fun, and enthralling” local artist presents an installation inspired by Golden Gate Park. Starting Feb. 1. Wednesdays-Saturdays. Continues through March 1. 441 O’Farrell, S.F., 796-3676, www.evergoldgallery.com.

Fraenkel Gallery. Nan Goldin: Nine Self-Portraits: Color photographs from the 1990s thru today. Tuesdays-Saturdays. Continues through March 8. Peter Hujar: Love & Lust: A series of intimate B+W photographs taken by the gay artist between 1967-1986. Tuesdays-Saturdays. Continues through March 8. 49 Geary, S.F., 981-2661, www.fraenkelgallery.com.

Gallery Paule Anglim. Nathaniel Dorsky: Film Stills: Archival pigment prints from the artist’s silent films. Tuesdays-Saturdays. Continues through Feb. 8. James Sterlin Pitt: Hello Green Cosmos: Three-dimensional painted wood sculptures. Tuesdays-Saturdays. Continues through Feb. 8. 14 Geary, S.F., 433-2710, www.gallerypauleanglim.com.

George Lawson Gallery. Jacob Melchi: Nothing Is Plural: Recent paintings. Tuesdays-Thursdays, Saturdays. Continues through Feb. 1. Free. 315 Potrero Ave, S.F., 703-4400, www.georgelawsongallery.com/gallery.html.

Goethe-Institut. Superposition: Five Positions in Contemporary Art from Leipzig & Berlin: Group show featuring work by German artists Cornelia Renz, Jens Hanke, Marcel Bühler, and Peter & Torsten Ruehle. Mondays-Fridays. Continues through Feb. 4. 530 Bush, S.F., 263-8760, www.goethe.de/ins/us/saf/enindex.htm.

Jenkins Johnson Gallery. Director’s Choice: Group show featuring Annie Kevans, Michael Craig-Martin, Julian Opie, Gordon Parks, Carrie Mae Weems, and others. Tuesdays-Saturdays. Continues through Feb. 1. 464 Sutter, S.F., 677-0770, www.jenkinsjohnsongallery.com.

Mark Wolfe Contemporary Art. Transitions: Group show featuring Ted Andersen, Gail Dawson, Nif Hodgson, and Christopher Russell. Mondays-Fridays. Continues through Feb. 28. 1 Sutter St. Ste. 202, S.F., 369-9404, www.wolfecontemporary.com.

The McLoughlin Gallery. Daniel Healey: Sorry Entertainer: Abstract works constructed with ink transfers, tape, and paper on canvas. Tuesdays-Saturdays. Continues through Feb. 15. 49 Geary Ste. 200, S.F., www.mgart.com.

Meridian Gallery. Abby Leigh: New Works 2011/2013: Abstract oil paintings. Tuesdays-Saturdays. Continues through March 8. 535 Powell, S.F., 398-7229, www.meridiangallery.org.

Mirus Gallery. Local: Group show of Bay Area artists. Tuesdays-Saturdays. Continues through Feb. 15. 540 Howard St., S.F., 543-3440, www.mirusgallery.com.

Mission: Comics & Art. Sandman: 25th Anniversary Art Show: Group show paying tribute to Neil Gaiman’s landmark comic book series. Tuesdays-Sundays. Continues through Feb. 15. 3520 20th St. B. S.F., 695-1545, www.missioncomicsandart.com.

Modern Eden. Feral Creatures: Animalistic group show curated by Stephanie Chefas. Tuesdays-Saturdays. Continues through Feb. 8. 403 Francisco, S.F., 956-3303, www.moderneden.com.

Modernbook Gallery. Brigitte Carnochan: Natural Beauty: New platinum/palladium photographs. Tuesdays-Saturdays. Continues through March 1. 49 Geary, S.F., 732-0300, www.modernbook.com.

RayKo Photo Center. 75 Years: Selections from the City College of San Francisco Photography Department: Spotlight on contemporary photography from the 81 Bees collective. Tuesdays-Sundays. Continues through Feb. 23. Vanishing Point: Phantom Artists’ League group photography show. Tuesdays-Sundays. Continues through Feb. 23. Heidi Kirkpatrick: Lost & Found: Photo-augmented objets d’art. Tuesdays-Sundays. Continues through Feb. 23. 428 Third St., S.F.,

495-3773, www.raykophoto.com.

Richmond Art Center. The Art of Living Black: 18th Annual Bay Area Black Artists Exhibition: Nonjuried group show featuring over 50 regional artists (in the Main Gallery). Tuesdays-Saturdays. Continues through Feb. 28. The Language of Realism: Paintings by Michael Beck, Christine Hanlon, Anthony Holdsworth, and John Rampley (in the South & West Galleries). Tuesdays-Saturdays. Continues through March 7. Unlock the Talk: The American Teenager Project in Richmond: 100 B+W photo portraits by area high school students with accompanying audio interviews (in the Community Gallery). Tuesdays-Saturdays. Continues through March 7. 2540 Barrett, Richmond, 510-620-6772, www.therichmondartcenter.org.

Robert Koch Gallery. János Szász: High-contrast B+W photographs of Soviet-era Hungary from the 1950s-’70s. Tuesdays-Saturdays. Continues through Jan. 31. 49 Geary, S.F., 421-0122, www.kochgallery.com.

Robert Tat Gallery. All About the Image: Group photography show. Tuesdays-Saturdays. Continues through Feb. 22. 49 Geary, Ste. 410, S.F., 781-1122, www.roberttat.com.

Romer Young Gallery. Joseph Hart: Excavator: New paintings, works on paper, sculpture, and experimental chromogenic prints. Thursdays-Saturdays. Continues through Feb. 22. 1240 22nd St., S.F., 550-7483, www.romeryounggallery.com.

Sandra Lee Gallery. 2014 New Year Group Exhibition: Includes painting, sculpture, video, and collage. Tuesdays-Saturdays. Continues through Feb. 28. 251 Post, S.F., 291-8000, www.sandraleegallery.com.

SF Camerawork. 75 Years: Selections from the City College of San Francisco Photography Department: Work by current and former CCSF students and faculty. Wednesdays-Saturdays. Continues through Feb. 1. 657 Mission, S.F., 512-2020, www.sfcamerawork.org.

SFMOMA Artists Gallery (Fort Mason, Bldg. A). Edith Hillinger: Death Valley collage series. Tuesdays-Saturdays. Continues through Feb. 20. Sharon Shepherd: Recent paintings. Tuesdays-Saturdays. Continues through Feb. 20. Elena Zolotnitsky: Figurative oil paintings. Tuesdays-Saturdays. Continues >>



THU 1/30
Film Screening

GITMO STEW

K-Stew a la Gitmo has an ear-catching if somewhat indelicate ring, like some earthy Cajun specialty with famously secret ingredients — or just a glib thing to say in cautious anticipation of the new film *Camp X-Ray*, with Kristen Stewart as a Guantánamo guard who befriends a long-term detainee, played by Peyman Moaadi. Certainly an epic culture clash is suggested by staging a duet between the *Twilight* topline and the star of the rightfully Oscar-winning 2011 Iranian drama *A Separation*. Also there’s just the exciting sense of both actors seeing and seizing an opportunity. Will it be a revelation or a disaster? Sundance-goers already have weighed in, and now you can, too, thanks to the fun buzz-building PR push by which some of that festival’s premieres trickle into pop-up showings at Sundance cinemas throughout the country, including our very own Kabuki. Writer-director Peter Sattler will be in attendance and ready to take even your glibest questions after the show.

The Sundance Film Festival presents *Camp X-Ray* at 7:15 p.m. at the Sundance Kabuki Cinemas, 1881 Post St., S.F. Tickets are \$17; call 346-3243 or visit sundancecinemas.com. **Jonathan Kiefer**

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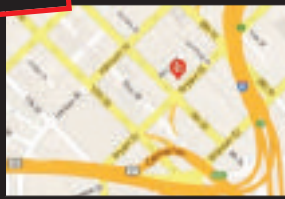
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through Feb. 20. 2 Marina Boulevard, S.F., 441-4777, www.sfmoma.org.

SFSU Campus, Cesar Chavez Student Center. Black Power * Flower Power: Photographs by Pirkle Jones and Ruth-Marion Baruch documenting the Black Panthers and Haight-Ashbury neighborhood in the late 1960s. Through Feb. 20. 1650 Holloway, S.F., 338-1112, www.sfsustudentcenter.com.

Shooting Gallery. Paul Chatem: The Guerneville Goose: New kinetic paintings. Tuesdays-Saturdays. Continues through Feb. 1. 886 Geary St., S.F., 931-1500, www.shootinggallerysf.com.

SOMArts Cultural Center. All Possible Futures: Jon Sueda curated this group show that attempts to broaden the boundaries of graphic design. Tuesdays-Saturdays. Continues through Feb. 13. 934 Brannan, S.F., 863-1414, www.somarts.org.

Stephen Wirtz Gallery. The Optimists: Group show featuring Maysha Mohamedi, Rebecca Morris, Ruby Neri, and Laurie Reid. Tuesdays-Saturdays. Continues through Feb. 22. 49 Geary, S.F., 433-6879, www.wirtzgallery.com.

Steven Wolf Fine Arts. Paul Mavrides: Art Work Makes You Free: Exhibit featuring thrift-scored and dumpster-dived paintings overlaid with bold text commentaries. Wednesdays-Saturdays. Continues through Feb. 15. 2747 19th St., S.F., 263-3677, www.stevenwolffinearts.com/gallery.asp.

Swell Gallery. Thought Flow: Stream-of-consciousness art by Skye Bennett, Nathalie Brilliant, Cassidy Garbutt, and Tania Houtzager. Through Feb. 1. 2565 Third St., S.F., 771-7020.

Toomey Tourell. Maria Park: Composition: Paintings and mixed media works inspired by the François Truffaut film adaptation of Ray Bradbury's *Fahrenheit 451*. Tuesdays-Saturdays. Continues through Jan. 31. 49 Geary, S.F., 989-6444, www.toomey-tourell.com.

Traywick Contemporary. Benicia Gantner: Isolation: Recent vinyl collages. Thursdays-Saturdays. Continues through March 15. 895 Colusa, Berkeley, 510-527-1214, www.traywick.com.

Vorres Gallery. Winter Wonder: New works by Rodney Ewing and Ronn Harsh. Tuesdays-Saturdays. Continues through Feb. 15. 3681 Sacramento, S.F., 423-4345, vorresgallery.com.

White Walls Gallery. Amanda Marie: I Was Just Thinking: Paintings and stencils. Tuesdays-Saturdays. Continues through Feb. 1. 886 Geary St., S.F., 931-1500, www.whitewallssf.com.

CIRCUS

Cirque du Soleil: Amaluna: Fridays, Saturdays. Continues through Feb. 9, \$50+ advance, cirquedusoleil.com/amaluna. Cirque du Soleil - San Jose, 176 Asbury St., San Jose, 408-283-0784, www.cirquedusoleil.com.

The Picklewater Clown Cabaret: First Monday of every month, 8 p.m., \$10-\$15, picklewater.com. Stage Werx 446, 446 Valencia St. S.F., www.stagewerx.org.

COMEDY

13th Annual SF Sketchfest: Even in a city besotted with festivals, this comedy cavalcade stands out as

one of San Francisco's biggest and most unmissable events, featuring more than 200 shows at venues all over town. The 2014 lineup includes celebrity film tributes, theatrical events, TV reunions, live podcast and radio performances, variety shows, game shows, improv nights, stand-up comedy, storytelling, workshops, music, and much more. Through Feb. 9, sfsketchfest.com. Multiple San Francisco Locations, multiple addresses, S.F., N/A.

A Trio of Laughter: Improvised sketch comedy by Dragon Viper Cobra, The Drop-Ins, and Sketchy Alley. Sat., Feb. 1, 7 p.m., \$10-\$15. Kunst-Stoff Arts, 1 Grove St., S.F., 777-0172, www.kunst-stoff.org.

Accordingly to Jim: Live podcast with Jon Glaser (as Jim Leyland) and guests Dana Gould, Arden Myrin, Andy Richter, and Adam Scott. Presented by SF Sketchfest. Sat., Feb. 1, 1 p.m., \$20, sfsketchfest.com. Eureka Theatre, 215 Jackson, S.F., 788-7469, www.theeurekatheatre.com.

The Adventures of Danny & Mike Podcast: With Danny Tamberelli, Michael C. Maronna, Kumail Nanjiani, and Emily Gordon. Presented by SF Sketchfest. Sat., Feb. 1, 1 p.m., \$20, sfsketchfest.com. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

The Avengers of Comedy: Presented by SF Sketchfest. Tue., Feb. 4, 8 p.m., \$15, sfsketchfest.com. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Bad Movie Night: Manos: The Hands of Fate: Hosts Sherilyn Connelly, Jim Fourniadis, and Mikl-Em submit themselves to a (lovingly?) restored version of the MST3K-famous movie that Connelly once described as "the worst American film ever made." Sun., Feb. 2, 8 p.m., \$6.99. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Barbary Coast Comedy: With Brendan Lynch, Chris Storin, Steven Alan Green, and Jennifer Johnson. Thu., Jan. 30, 7 p.m., \$5, barbarycoastcomedy.com. Legionnaire Saloon, 2272 Telegraph Ave., Oakland, www.legionnairesaloon.com.

Becoming Enlightened: With Laura Dern, Mike White, Luke Wilson, Molly Shannon, Timm Sharp, Sarah Burns, Jason Mantzoukas, David Bernad, and Andy Richter. Presented by SF Sketchfest. Sun., Feb. 2, 1 p.m., \$30, sfsketchfest.com. Marines' Memorial Theatre, 609 Sutter, S.F., 673-6672, www.marineclub.com/theatre.php.

Before You Were Funny: Live podcast with Justin Michael, Jacob Reed, Cameron Esposito, Timm Sharp, and more. Presented by SF Sketchfest. Sat., Feb. 1, 1 p.m., \$15, sfsketchfest.com. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Big City Improv: Actors take audience suggestions and create comedy from nothing. Fridays, 10 p.m., \$20, bigcityimprov.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

The Birthday Boys: With special guest Bob Odenkirk. Presented by SF Sketchfest. Sat., Feb. 1, 10 p.m., \$20, sfsketchfest.com. Brava Theater Center, 2781 24th St., S.F., 641-7657, www.brava.org.

Boars, Gore, and Swords: Live *Game of Thrones* podcast recording with Ivan Hernandez, Red Scott, and Kelly Anneken. Wed., Jan. 29, 8 p.m., \$5. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, >>



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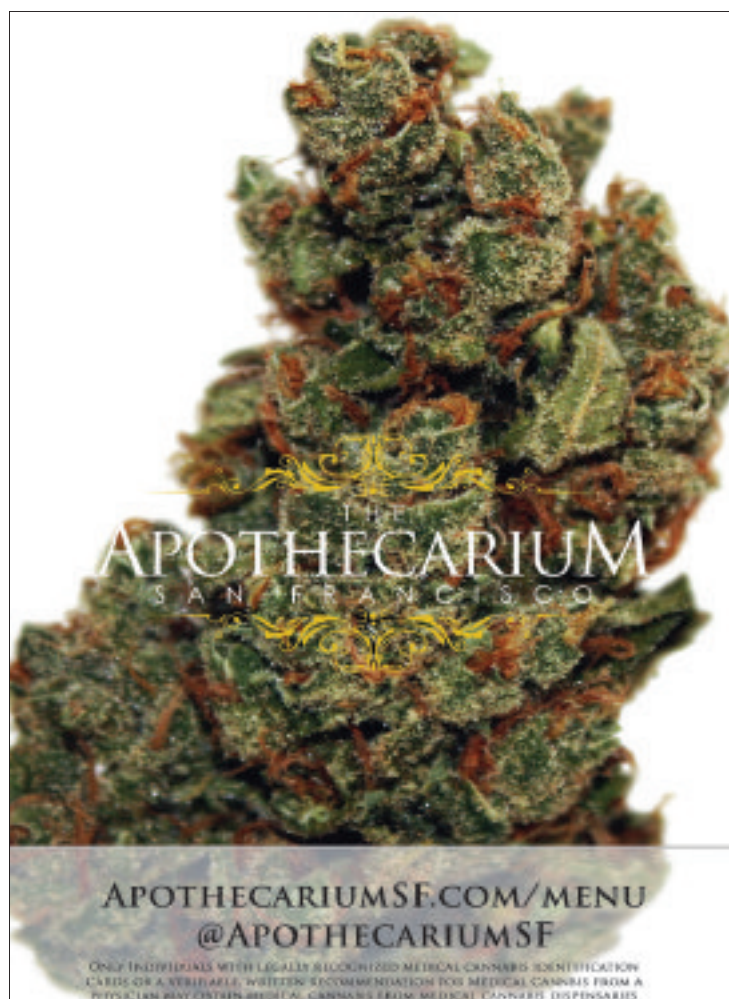
FRI 1/31

Dance

TEST TUBE BALLET

Choreographer Jess Curtis, winner of an Isadora Duncan Dance Award, has been making dances in the Bay Area and Europe for nearly 30 years and wants to know how dance makes you feel. Does it make you sweat? Does it make your heart beat faster? Is it because the concentrated presence of human bodies at work making art touches a chord in your spirit that creates a resonant response in your autonomic system? Or is it because Curtis' collaborator, French circus artist Jörg Müller, happens to be the world's authority on anal broom balancing? **Performance Research Experiment #2.2** is the second outing of Jess Curtis/Gravity's fusion of science and dance, as previously seen in San Francisco and Berlin. Using data collected in real time from the audience, Curtis, Müller, and Berlin media artist Yoann Trelle shape a performance that responds to the impulses of other bodies, turning observers into the observed.

Jess Curtis/Gravity presents *Performance Research Experiment #2.2* at 8 p.m. at Joe Goode Annex, 499 Alabama St. #150, S.F. Tickets are \$15-\$20; visit jesscurtisgravity.org. **Irene Hsiao**



www.lostweekendvideo.com.

BriTANick & Boat: With host Anita Drieseberg. Presented by SF Sketchfest. Wed., Jan. 29, 8 p.m., \$20, sfsketchfest.com. Eureka Theatre, 215 Jackson, S.F., 788-7469, www.theeurekatheatre.com.

Bukkake of Smiles: With Matt Braunger, Dana Gould, and Stacey Hallal. Presented by SF Sketchfest. Sat., Feb. 1, 8 p.m., \$25, sfsketchfest.com. Verdi Club, 2424 Mariposa, S.F., 861-5048, www.verdiclub.net.

The Business & Friends: With Caitlin Gill, Nato Green, Sean Keane, Anna Seregina, Bucky Sinister, and Dan St. Germain. Presented by SF Sketchfest. Sat., Feb. 1, 11:45 p.m., \$15, sfsketchfest.com. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

The Business: A Comedy Show: Featuring Sean Keane, Bucky Sinister, Caitlin Gill, Nato Green, and guests. Wednesdays, 8 p.m., \$5, thebusinesscomedy.com. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Chewin' It: With Kevin Heffernan, Steve Lemme, and Samm Levine. Presented by SF Sketchfest. Sat., Feb. 1, 4 p.m., \$20, sfsketchfest.com. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Comedy Blast: Stand-up comedy with Danny Dechi and guests. Tuesdays, 7:30 p.m., free, dannydechi.com. Neck of the Woods, 406 Clement St., S.F., 387-6343, www.neckofthewoodssf.com.

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. BrainWash Cafe & Laundromat, 1122 Folsom, S.F., 861-3663, www.brainwash.com.

Comet Club Comedy: Your free weekly chance to laugh in the Marina (instead of at it). Thursdays, 8:30 p.m., free. Comet Club, 3111 Fillmore, S.F., 567-5589.

Competitive Erotic Fan Fiction: With Bryan Cook, Jesse Elias, Ron Funches, Caitlin Gill, Josh Gondelman, Nato Green, Ivan Hernandez, Myq Kaplan, Ian Karmel, Jackie Kashian, and Arden Myrin. Presented by SF Sketchfest. Fri., Jan. 31, 10 p.m., \$25, sfsketchfest.com. Brava Theater Center, 2781 24th St., S.F., 641-7657, www.brava.org.

Competitive Erotic Fan Fiction: With Bryan Cook, Steve Agee, Guy Branum, Matt Braunger, Drennon Davis, Cameron Esposito, Barbara Holm, Andy Kindler, Samm Levine, Clare O'Kane, and Brendon Walsh. Presented by SF Sketchfest. Sat., Feb. 1, 10:30 p.m.,

\$25, sfsketchfest.com. Verdi Club, 2424 Mariposa, S.F., 861-5048, www.verdiclub.net.

The Cynic Cave: With George Chen, Kevin O'Shea, Xander Deveaux, Joey Devine, Renee Gauthier, Cory Loykasek, Matt O'Brien, and Ramon Rivas II. Sat., Feb. 1, 8 p.m., \$15, cyniccave.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

The Dana Gould Hour: With Sara Benincasa, Stephen Tobolowsky, and Auntie Donna. Presented by SF Sketchfest. Fri., Jan. 31, 10:30 p.m., \$20, sfsketchfest.com. Eureka Theatre, 215 Jackson, S.F., 788-7469, www.theeurekatheatre.com.

Dark Room Showcases: Presented by SF Sketchfest. Thursdays-Saturdays, 8 & 10 p.m. Continues through Feb. 8, \$15, sfsketchfest.com. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Does This Joke Make Me Look Fat?: The Purple Onion at Kells hosts this one-woman feminist comedy show starring Pam Benjamin, with opening performances by Aaron Barrett and Christopher Conaster. Sat., Feb. 1, 5 p.m., \$10. Kells Irish Restaurant & Bar, 530 Jackson, S.F., 955-1916, www.kellsirish.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., S.F., 954-0777, www.johnnyfoleys.com.

Eli Braden & Reformed Whores: With host Yogi Paliwal. Presented by SF Sketchfest. Wed., Jan. 29, 8 p.m., \$15, sfsketchfest.com. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Fun Times with Friends: With Ron Chapman, Aly Jones, Scott Simpson, Brandon Stokes, Ryan Schutt, Joseph Scrimshaw, and Kate Willett. Presented by SF Sketchfest. Sat., Feb. 1, 10 p.m., \$15, sfsketchfest.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Get Yucked Up: With Andrew Holmgren, David Gborie, Clara Bijl, Keith D'souza, Renee Gauthier, Luke Lockfield, Cody Melcher, Ryan Schutt, and Jason Saenz. Presented by SF Sketchfest. Fri., Jan. 31, 10 p.m., \$15, sfsketchfest.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

The Greatest Event in Festival History: With Adam Scott, Lance Bangs, and Jon Glaser. Presented by SF Sketchfest. Sat., Feb. 1, 4 p.m., \$20, sfsketchfest.com.

Cobb's Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscomedy.com.

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, S.F., 431-4278, www.harveysf.com.

Hella Gay Comedy: Gang Bang Comedy Show: Charlie Ballard hosts LGBT-friendly stand-up performances by Carrie Avritt, Jesus Fuentes, Jackie Keliiaa, Andrew Roberts, Kimberly Rose Wendt, Steve Post, Tammy Powers, Hayden Greif-Neill, Valerie Branch, Hayley Goldstein, and Sampson McCormick. Wed., Jan. 29, 8 p.m., \$10, facebook.com/hellagaycomedyshow. Playland Bar, 1351 Polk, S.F., 440-7529, www.playlandsanfrancisco.com.

Improvvised Shakespeare Company: Comic actors make up a Shakespeare play on the spot. Presented by SF Sketchfest. Thu., Jan. 30, 7:30 p.m., \$25, sfsketchfest.com. Jewish Community Center of S.F., 3200 California, S.F., 292-1200, www.jccsf.org.

Kate Berliant & Sara Benincasa: Presented by SF Sketchfest. Sat., Feb. 1, 10:30 p.m., \$20, sfsketchfest.com. Eureka Theatre, 215 Jackson, S.F., 788-7469, www.theeurekatheatre.com.

Killing My Lobster & Dale Radio: With Mary Van Note, Duckwrth, Angus MacLane, Marc Vogl, Paul Chander, Steve O'Reilly, and Nicole Calasich. Presented by SF Sketchfest. Mon., Feb. 3, 8 p.m., \$15, sfsketchfest.com. Eureka Theatre, 215 Jackson, S.F., 788-7469, www.theeurekatheatre.com.

The Layover Comedy Night: Tuesdays, 8:30 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, www.oaklandlayover.com.

Live Yiddish Radio Show: Music, Mayhem, and Mishegas: Harvey Varga hosts a Sunday matinee show that mixes comedy and klezmer in a format reminiscent of old-time radio broadcasts. Sun., Feb. 2, 1-3 p.m., \$20 (includes museum admission). Contemporary Jewish Museum, 736 Mission, S.F., 655-7800, www.thejcjm.org.

Lost Moon Radio & Speechless: With Drennon Davis, Cole Stratton, Trevor Hill, and more. Presented by SF Sketchfest. Tue., Feb. 4, 8 p.m., \$15, sfsketchfest.com. Eureka Theatre, 215 Jackson, S.F., 788-7469, www.theeurekatheatre.com.

Make Fun: Screening of the eponymous documentary about the Cleveland comedy scene by Jim Tews and Ramon Rivas II. Sun., Feb. 2, 5 p.m., \$5. Lost



SAT 2/1
Music

THE GUITAR HEARD 'ROUND THE WORLD

There's really only one African guitarist whose music is so popular outside Africa that he constantly tours across Europe and the United States. **Habib Koite's** songs appeal to audiences from France to Germany, from Italy to the United States, because they're easy on the ears without being syrupy. An amalgamation of different musical styles (including American folk and Wassoulou from his native Mali), Koite's songs are driven by a voice that's resonant without being dramatic, and by a rich synthesis of backup instruments that include the violin and the balafon. "I try to play every style of music," Koite once told me, "because I have a lot of experience with many types of music." Koite's San Francisco concert is a chance to see this amalgamation of styles up close. Expect lots of swaying (and musical swooning) in the audience.

Habib Koite performs at 8 p.m. at The Nourse, 275 Hayes St., S.F. Tickets are \$25-\$75; call 575-6100 or visit ciis.edu. **Jonathan Curiel**

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SAT 2/1

Dance

SPREAD THE STEPS

ODC's biannual showcase **Dance and Diaspora** returns with Persian dance artists Farima Berenji and Shahrzad Khorsandi. After the success of last year's *Layla Means Night*, which featured both dancers in a choose-your-own-adventure production of the story of Scheherazade, sinuous and emotional Persian dance takes center stage in this shared evening of work. Berenji, who is also a scholar, ethnologist, and archaeologist hailing from Iran, premieres two solos, *The Persian Garden*, inspired by Persian miniature art, and *Dance of the Soul*, which explores the mystical Sufi movement. Persian musicians Samandar Dehghani and Saman Mahmoudi will accompany Berenji live. Bay Area native Khorsandi combines traditional Persian dance with contemporary dance in her 2009 piece *Transcendence*, which features the live performance of Mahmoud Zoufonon's original score and the poetry of Omar Khayyam. In the spirit of cultural exchange, ODC offers a special master class with the choreographers on Feb. 17 that includes a ticket to the show.

ODC presents *Dance and Diaspora* at 8 p.m. and continues through Feb. 2 at ODC Theater, 3153 17th St., S.F. Tickets are \$20-\$35; odcdance.org.
Irene Hsiao

Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

The Meltdown: With Kumail Nanjiani, Jonah Ray, Steve Agee, Janine Brito, Todd Glass, and Dan St. Germain. Presented by SF Sketchfest. Sat., Feb. 1, 8 p.m., \$25, sfsketchfest.com. Cobb's Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscomedy.com.

Michael McDonald: With Jason Downs and Kevin Anglin. Presented by SF Sketchfest. Thu., Jan. 30, 8 p.m., \$20, sfsketchfest.com. Cobb's Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscomedy.com.

Michael Winslow & Rhys Darby: Sound Effects Summit: With host Jim Tews. Presented by SF Sketchfest. Fri., Jan. 31, 8 & 10:30 p.m., \$25, sfsketchfest.com. Cobb's Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscomedy.com.

Misery Index: Host Trevor Hill loves the company of comedians Janine Brito, Scott Capurro, Jim Tews, Red Scott, Jabari Davis, Juan Medina, and Alfonso Portela. Mon., Feb. 3, 8 p.m., free, miseryindexsf.tumblr.com. The Rite Spot Cafe, 2099 Folsom, S.F., 552-6066, www.ritespotcafe.net.

The Mission Position: Weekly stand-up comedy showcase hosted by Matt Lieb, Matt Louv, and Kate Willett. Thursdays, 8 p.m., \$10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Monday Happy Hour Comedy: Cara Tramontano's monthly Monday event moves to Wednesday for a one-off Sketchfest show with Karinda Dobbins, Steve Lee, Johan Miranda, Reggie Steele, Ronn Vigh, and more at the newly remodeled Royale. Wed., Jan. 29, 7 p.m., \$10, sfsketchfest.com. Cafe Royale, 800 Post, S.F., 441-4099, www.caferoyale-sf.com.

Nancy & Beth, The Lampshades: Nancy & Beth are actually actresses Megan Mullally and Stephanie Hunt — neither of whom is named Nancy or Beth — while The Lampshades are a fake lounge band composed of actors Kate Flannery and Scot Robinson. It's music. It's comedy. It's a Sketchfest show. Fri., Jan. 31, 8 p.m., \$30, sfsketchfest.com. Jewish Community Center of S.F., 3200 California, S.F., 292-1200, www.jccsf.org.

Never Not Funny: With Jimmy Pardo, Matt Belknap, Pat Francis, and Todd Glass. Presented by SF Sketchfest. Sat., Feb. 1, 11 a.m., \$20, sfsketchfest.com. Eureka Theatre, 215 Jackson, S.F., 788-7469, www.theeurekatheatre.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (Ryan Cronin, Joe Nguyen, Adam McLaughlin, Red Scott, and Jeff Reitman) plus guests. Thursdays, 8:30 p.m., free, nightlifeonmars.com. Murphy's Pub, 217 Kearny St., S.F., 693-9588.

The Oy of Sex: Love addiction is a laughing matter in this solo theater show (intended for ages 17+) written and performed by stand-up comedian Alicia Dattner. Saturdays, 5 p.m. Continues through Feb. 22, \$20-\$100, aliciadattner.com. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

Mark Pitta & Friends: Tuesdays, 8 p.m., \$16-\$26. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 383-9600, www.142throckmortontheatre.com.

ThVe Purple Onion at Kells: Cellar Dwellers: Wednes-

days, Thursdays, 8:15 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

The Purple Onion at Kells: New Talent Showcase: Wednesdays, Thursdays, 7 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

The Purple Onion at Kells: The Later Show: Wednesdays, Thursdays, 10 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

Put Your Hands Together: With Cameron Esposito, Rhea Butcher, Andy Blitz, Jon Glaser, Todd Glass, Josh Gondelman, Jackie Kashian, and Andy Kindler. Presented by SF Sketchfest. Fri., Jan. 31, 8 p.m., \$20, sfsketchfest.com. Verdi Club, 2424 Mariposa, S.F., 861-5048, www.verdclub.net.

Risk! With Kevin Allison, Dana Gould, Nato Green, Stephen Tobolowsky, and Brendon Walsh. Preceded by Michael Ian Black and Michael Showalter's Adult Swim program, *You're Whole*. Presented by SF Sketchfest. Thu., Jan. 30, 7:30 p.m., \$25, sfsketchfest.com. Brava Theater Center, 2781 24th St., S.F., 641-7657, www.brava.org.

The Romane Event: With Paco Romane, Jules Posner, Matt Gubser, Rajeev Dhar, Cameron Vannini, Joey Devine, and Nicole Calasich. Wed., Jan. 29, 8 p.m., \$10, pacoromane.com. Make-Out Room, 3225 22nd St., S.F., 647-2888, www.makeoutroom.com.

The Romane Event: Sketchfest Edition: Paco Romane takes his Make-Out Room show on the road with Kaseem Bentley, Donny Divanian, Yuri Kagan, Julie Lofrano, Carlos Rodriguez, and Colleen Watson. Presented by SF Sketchfest. Sat., Feb. 1, 10:15 p.m., \$15, sfsketchfest.com. Brava Theater Center, 2781 24th St., S.F., 641-7657, www.brava.org.

Ronna & Beverly: With Michael Ian Black, *The Biggest Loser's* Bob Harper, Nephew, and Yogi Paliwal. Presented by SF Sketchfest. Thu., Jan. 30, 8 p.m., \$20, sfsketchfest.com. Eureka Theatre, 215 Jackson, S.F., 788-7469, www.theeurekatheatre.com.

Rooftop Comedy Showcases: Presented by SF Sketchfest. Saturdays, 7:30 & 10 p.m. Continues through Feb. 8, \$15, sfsketchfest.com. Stage Werx 446, 446 Valencia St, S.F., www.stagewerx.org.

A Salute to Bored to Death: With Jonathan Ames, Ted Danson, Zach Galifianakis, and Jason Schwartzman. Sat., Feb. 1, 1 p.m., sold out, sfsketchfest.com. Marines' Memorial Theatre, 609 Sutter, S.F., 673-6672, www.marineclub.com/theatre.php.

Scott Capurro's Position: Presented by SF Sketchfest. Thu., Jan. 30, 8 p.m., \$20, sfsketchfest.com. Punch Line, 444 Battery, S.F., 397-7573, www.punchline-comedyclub.com.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$17 advance, improvsociety.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

SF Sketchfest Comedy NightLife: Featuring a special sci-fi edition of Bryan Cook's Competitive Erotic Fan Fiction, plus comedians Ron Funches, Jon Glaser, Todd Glass, David Gborie, Caitlin Gill, Sean Keane, Matt Lieb, Mary Van Note, and more. Thu., Jan. >>

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Michael Sedano

Martha Graham Dance Company: The dance company begun by the matriarch of American modern dance, Martha Graham — whose angular, percussive choreography fearlessly put ugly feelings on display — returns to Zellerbach Hall 98 years after the young Graham first set foot onstage at UC Berkeley's Greek Theatre. Fri., Jan. 31, 3 p.m.; Sat., Feb. 1, 8 p.m., \$30-\$92, marthagraham.org. UC Berkeley, Zellerbach Hall, 2430 Bancroft, Berkeley, 510-642-9988, www.calperfs.berkeley.edu.

S.F. Ballet: Giselle: Choreographed by Helgi Tomasson. Wed., Jan. 29, 7:30 p.m.; Thu., Jan. 30, 8 p.m.; Fri., Jan. 31, 8 p.m.; Sat., Feb. 1, 2 & 8 p.m.; Sun., Feb. 2, 2 p.m., \$36-\$212, sfballet.org. War Memorial Opera House, 301 Van Ness, S.F., 864-3330, www.sfbmpac.org.

Untitled Feminist Show: Obie-award winning playwright and director Young Jean Lee's Theater Company combines contemporary dance, cabaret, burlesque, nudity, and video art in this experimental comedy on gender conventions and the fluidity of identity. Jan. 30-Feb. 1, 8 p.m., \$25-\$35. Yerba Buena Center for the Arts, 701 Mission, S.F., 978-2787, www.ybca.org.

FESTIVALS

13th Annual SF Sketchfest: Even in a city besotted with festivals, this comedy cavalcade stands out as one of San Francisco's biggest and most unmissable events, featuring more than 200 shows at venues all over town. The 2014 lineup includes celebrity film tributes, theatrical events, TV reunions, live podcast and radio performances, variety shows, game shows, improv nights, stand-up comedy, storytelling, workshops, music, and much more. Through Feb. 9, sfsketchfest.com. Multiple San Francisco Locations, multiple addresses, S.F., N/A.

Festival de Flamenco: A three-day showcase of Spanish dance and music organized by Caminos Flamencos, with two shows at Yoshi's Oakland (Jan. 30-31) and one at the Verdi Club in San Francisco (Feb. 2). Jan. 30-31, 8 p.m.; Sun., Feb. 2, 9:30 p.m., \$24-\$30, caminosflamencos.com. Multiple Bay Area Locations, S.F., N/A.

Noir City: 12th Annual San Francisco Film Noir Festival: Eddie Muller and his partners in cinematic crime return with another stark reminder that the "good old days" had plenty of bad apples to go around. This year the festival goes global — featuring post-WWII noirs from Argentina, France, Germany, Great Britain, Japan, Mexico, Norway, and Spain — for those who prefer their femmes fatales with a foreign accent. Through Feb. 2, \$10-\$120, noircity.com. The Castro Theatre, 429 Castro, S.F., 621-6120, www.castrotheatre.com.

San Francisco Antiquarian Book, Print, and Paper Fair: In addition to dozens of vendors selling rare old tomes, this large independent book fair also features readings, book signings, and more. Sat., Feb. 1, 10 a.m.-7 p.m.; Sun., Feb. 2, 10 a.m.-5 p.m., \$8-\$10, sfbookandpaperfair.com. Fort Mason, Festival Pavilion, Marina, S.F., 292-3531, www.fortmason.org.

WED 2/5

Poetry Reading

ON BEHALF OF THE COMMUNITY

San Francisco's sixth Poet Laureate, and first Latino to fill the role, will return to City Lights to celebrate the launch of *Stray Poems*. The book opens with **Alejandro Murguia's** beautiful inaugural address, in which he accepts the Laureate post on behalf of the Latino community, providing a historical overview of significant contributions beginning in the 1840s but especially the decades between the 1970s and now. "So Latin America fused to the history of San Francisco, and vice versa," he writes. "San Francisco fused to the memory of Latin America." *Stray Poems*, which contains a wide range of work Murguia has written over the past 12 years, is significant also for being put out by the same publisher that released the books of so many of Murguia's predecessors — books that introduced the English-speaking world to poetry giants like Roque Dalton, Ernesto Cardenal, and Daisy Zamora; that they now release Murguia's book in the Poet Laureate series is really something to celebrate.

Alejandro Murguia starts at 7 p.m. at City Lights, 261 Columbus Ave., S.E. Free; call 362-8193 or visit citylights.com. **Evan Karp**

LITERARY EVENTS

Actors Reading Writers: Popular local actors read modern and classic short stories. First Monday of every month, 7:30 p.m., free. Berkeley City Club, 2315 Durant, Berkeley, 510-848-7800, www.berkeleyhistorichotel.com.

Art Peterson: Book launch for the National Writing Project editor/writer's book about local historical quirks, *Why Is That Bridge Orange?: San Francisco for the Curious*. Sat., Feb. 1, 2 p.m., free. The Emerald Tablet, 80 Fresno St., S.F., 500-2323, www.emtab.org.

Bazaar Writers Salon: Featuring fiction by Lydia Fitzpatrick and poetry by Dan O'Brien and Amy Glynn Greacen. Sun., Feb. 2, 6 p.m., free. Bazaar Cafe, 5927 California, S.F., 831-5620, www.bazaarcave.com.

Burroughs at 100: Barry Miles in Conversation with V. Vale: William S. Burroughs biographer Barry Miles discusses the counterculture writer's transgressive legacy with RE/Search publisher Vale. Tue., Feb. 4, 8 p.m., free. San Francisco Art Institute, 800 Chestnut, S.F., 771-7020, www.sfaia.edu.

Burroughs at 100: The Films of William S. Burroughs: Screenings of WSB's experimental short films *Towers Open Fire*, *The Cut-Ups*, and *Bill and Tony*, with commentary by Mindaugis Bagdon. Mon., Feb. 3, 8 p.m., free. City Lights Books, 261 Columbus, S.F., 362-8193, www.citylights.com.

Colin Meloy & Carson Ellis: Decemberists frontman Meloy and illustrator Ellis present their latest literary collaboration, *Wildwood Imperium*. Mon., Feb. 3, 7 p.m., \$5, brownpapertickets.com/event/551951. The Booksmith, 1644 Haight, S.F., 863-8688, www.booksmith.com.

Diane di Prima: Poems Are Angels: A solo reading (and medical benefit for) the Beat writer and 2009 S.F. Poet Laureate. Sat., Feb. 1, 6:30 p.m., \$15-\$25, birdbeckett.com/poems-are-angels-a-solo-reading-bydiane-di-prima. Bird & Beckett, 653 Chenery, S.F., 586-3733, www.birdbeckett.com.

Gene Luen Yang: The award-winning graphic novelist discusses *Boxers and Saints*, his two-volume work of historical fiction about China's Boxer Rebellion. Sat., Feb. 1, 2 p.m., free. Main Library, Latino/Hispanic Community Meeting Room, 100 Larkin, S.F., 557-4590, www.sfppl.org.

Howie Gordon: Better known as Richard Pacheco during his time as an actor in 1970s and '80s films of prurient interest, Gordon now discusses his new memoir, *Hindsight: True Love and Mischief in the Golden Age of Porn*. Fri., Jan. 31, 8 p.m., free/donation. Center for Sex & Culture, 1349 Mission, S.F., 902-2071, www.sexandculture.org.

Impromptu Crow, Spontaneous Storms: A "spoken art extravaganza" featuring Paul Corman-Roberts, Kimberly Kim, Jessamyn Lynn Pattison, Mg Roberts, Nora Toomey, and an open mic. Fri., Jan. 31, 5:30 p.m. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, www.storkcluboakland.com.

Jerry Stahl: Expect plenty of sex, drugs, and other (sometimes) good stuff when the *Permanent Midnight* writer reads from his novels *Bad Sex* on *Speed* and *Happy Mutant Baby Pills*. Thu., Jan. 30, 7 p.m. City Lights Books, 261 Columbus, S.F., 362-8193, www.citylights.com.

Michelle Richmond: The bestselling local author reads from *Golden State*, her new novel set in San Francisco on the eve of California's potential secession from the rest of the country. Tue., Feb. 4, 7 p.m., free. Green Apple Books, 506 Clement, S.F., 387-2272, www.greenapplebooks.com.

Pank Invasions: San Francisco: Experimentally inclined prose and poetry mag *Pank* hosts "an evening of words and frolic" with readings by Daniel Levin Becker, Ashley Farmer, Sarah Marshall, and Ethel Rohan. Sat., Feb. 1, 7 p.m., pankmagazine.com. Make-Out Room, 3225 22nd St., S.F., 647-2888, www.makeoutroom.com.

Paxton Gate Storyhour: Readings of chosen books for children. Thursdays, noon, free, 252-9990. Paxton Gate's Curiosities for Kids, 766 Valencia, S.F., www.paxtongate.com.

Phil Cousineau: The logophiliac author of *Wordcatcher: An Odyssey into the World of Weird and Wonderful Words* now presents his new anthology of inspirational verbiage, *Burning the Midnight Oil: Illuminating Words for the Long Night's Journey Into Day*. Thu., Jan. 30, 6 p.m., \$15-\$20. Mechanics' Institute Library, 57 Post, S.F., 393-0100, www.milibrary.org.

Quiet Lightning: Between Midnight and Early Morning: Curators Spencer Kaidi and Josey Lee present writers Sarah Beth Nelson, Rachel Bublitz, Peter Bullen, Sarah Carpenter, Penina Eilberg-Schwartz, Jason File, Julia Halprin Jackson, Leigh Lucas, Tomas Moniz, Tara Rose, Kristina Ten, Jeff Von Ward, and Siamak Vossoughi. Mon., Feb. 3, 7:30 p.m., \$7-\$10, quietlightning.org. 50 Mason Social House, 50 Mason, S.F., 433-5050, www.50masonsocialhouse.com.

Rabih Alameddine: Launch party for Alameddine's new novel, *An Unnecessary Woman*, featuring the Lebanese-American author in conversation with Daniel Alarcón. Tue., Feb. 4, 7:30 p.m., free. Books Inc./Castro, 2275 Market, S.F., 864-6777, www.booksinc.net.

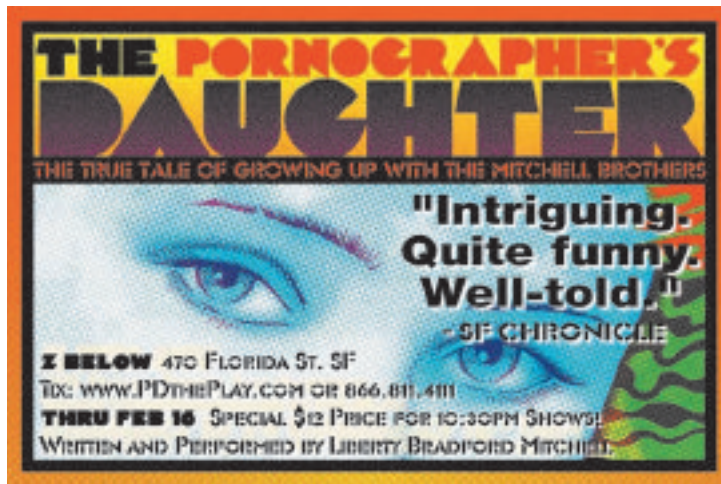
Rolling Writers: Flash Flood Two: Featuring flash fiction by Lauren Becker, Doug Bond, Paul Corman-Roberts, Meg Pokrass, and Lauren Traetto. Sat., Feb. 1, 6 p.m. Rolling-Out Cafe, 1722 Taraval St., S.F., 513-6054, www.rollingoutcafe.com.

San Francisco Antiquarian Book, Print, and Paper Fair: In addition to dozens of vendors selling rare old tomes, this large independent book fair also features readings, book signings, and more. Sat., Feb. 1, 10 a.m.-7 p.m.; Sun., Feb. 2, 10 a.m.-5 p.m., \$8-\$10, sfbookandpaperfair.com. Fort Mason, Festival Pavilion, Marina, S.F., 292-3531, www.fortmason.org.

Sean Strub: The first openly HIV+ candidate for U.S. Congress shares his story in *Body Counts: A Memoir of Politics, Sex, AIDS, and Survival*. Wed., Jan. 29, 7:30 p.m., free. Books Inc./Castro, 2275 Market, S.F., 864-6777, www.booksinc.net.

Story Time in the Library: Kids aged 4 to 8 are encouraged to sit back and hear stories about nature and science. First and Third Sunday of every month, 10:30 a.m., free. San Francisco Botanical Garden, Martin Luther King Jr., S.F., 564-3239, www.sfbotanicalgarden.org.

Thursdays at Readers: Weekly poetry readings. Thursdays, 6:30 p.m., free. Readers Bookstore, Building C, Fort Mason Center, S.F., 771-1076, www.friendsfppl.org/?Readers_FM.





Nina Katchadourian uses up all the goddamn toilet-seat covers for her art.

Private Time

The violence and absurdity of selfies.

By Jonathan Curiel

At a time when the selfie is ascendant — when its practitioners include the Pope, Barack Obama, and Kim Kardashian; when Oxford Dictionaries named “selfie” 2013’s Word of the Year — it’s worth remembering the genre’s art-world progenitors. They helped establish the culture that made it fashionable to focus the camera on your very own face. They pushed the limits of what photographers presented in the public sphere. A battered visage? Nan Goldin did that in 1984. Appearing nude in cross-dressing makeup? Robert Mapplethorpe did that in 1980. Pretending to be a multitude of Hollywood starlets? Cindy Sherman did that in the late ’70s.

Into this monumental history of selfies and self-portraiture steps Nina Katchadourian, a wisecracking Bay Area-born artist who has the audacity to use airplane bathrooms as the centerpiece of a photography and video series that is flat-out hilarious, somewhat serious, and completely unassuming. Employing toilet-seat covers, tissues, and other items found on economy-class flights, Katchadourian transforms herself into a woman of medieval European stature — the kind of vaunted figure that Flemish painters Jan van Eyck and Rogier van der Weyden would painstakingly put on canvases for Europe’s sovereign elite. But wait: For her video called *In a Room Full of Strangers*, Katchadourian a lip-syncs to the Bee Gees’ hit “Nights on Broadway” (“blaming it all on the nights on Broadway/singin’ them love songs/singin’ them straight to the heart songs”). And she films herself on a mobile phone three times, singing each of the three Bee Gees’ different falsetto

parts as she wears a different ad-hoc Flemish-era costume. In the finished product, the song plays at full blast as Katchadourian appears on three parallel screens — all three singing roles in sync, all three Katchadourian figures looking at each other as if they’re crooning live on camera. Oh, right — Katchadourian did it all on the fly, in single takes, in a bathroom on an airplane that was 20,000 feet up, on its way to another continent.

In a Room Full of Strangers is in a new exhibit of Katchadourian’s work at Catherine Clark Gallery. On view at the same time that the Fraenkel Gallery is showcasing nine Goldin self-portraits, *In a Room Full of Strangers* begs the question: Are women at the center of the selfie/self-portrait evolution? The evidence would suggest “yes.” According to one recent poll, women on social media more quickly share selfies than do men. In the art world, it’s women like Katchadourian and Goldin who continue to set a high bar for self-portraiture’s possibilities. *In a Room Full of Strangers* is part of a bigger project that Katchadourian calls “Seat Assignment,” which started in 2010 and revolves around flights she takes here and there. The medieval-era still images are grouped under the heading, “Lavatory Self-Portraits in the Flemish Style.”

“It comes from a basic methodology of trying to make work while I’m stuck on airplanes using only my phone and what I find around me,” says Katchadourian. “*In a Room Full of Strangers* was made on a return flight home from a residency and an exhibition that I had in New Zealand. I had an awful lot of time on that plane. So it was a great opportunity to use the lavatory, because no one was ever

waiting in line. Probably the question I get asked most often is, ‘What about all those people waiting in line?’ But on a 14-hour leg, believe me, everyone is sleeping. No one is waiting in line. No one knew anything about what I was doing in there. I could be in there for 10 to 15 minutes at a time.”

Katchadourian has what she calls “a deeply held love for Flemish portraiture of the 15th century; there’s a dignity and a stillness and gracefulness and a sense of intimacy that you’re seeing someone alone with themselves in a sense. This may sound far-fetched, but on an airplane, the only place you have with yourself is in the bathroom. That’s the only encounter you have where you are privately on your own. And perhaps in some strange, oblique way, that’s the reason those images became like that. There’s a similar privacy, stillness, and intimacy that I’m interested in.”

While selfies tend to be self-promotional and put the photographer in the best possible light, art-world self-portraits have much more latitude. Andy Warhol usually snapped his own image in a way that would flatter his face and play up his rebelliousness. But Goldin has never been attracted to artifice. Her acclaimed 1986 book, *The Ballad of Sexual Dependency*, featured her image with two black eyes, which Goldin suffered at the hands of her boyfriend, who almost blinded her with his fists. Goldin’s new exhibit at Fraenkel Gallery features a typical Goldin image from her early career, *Self-portrait in bed with lover*, from 1990, that has her half-nude in the missionary position, below her naked boyfriend. On an opposite wall at Fraenkel is Goldin in a 2013 image, *In my hall, Berlin*, that

shows Goldin — at age 60 — also half-nude, this time revealing a body that has put on weight around the midsection, where her flesh droops over her untied pants. “I want to show exactly what my world looks like,” Goldin wrote in *The Ballad of Sexual Dependency*, “without glamorization, without glorification.”

Almost a generation younger than Goldin, Katchadourian shares Goldin’s commitment to photos that are raw and improvisational. Katchadourian role-plays but she captures herself living in the moment. She’s not Cindy Sherman, who will spend hours and days working to get a single orchestrated image in a studio environment.

“I’m a fan of her work, don’t get me wrong, but what’s more important to me is this idea of what can you make out of nothing — and I’m trying to do these things with crappy bathroom lighting and only what’s in the bathroom,” says Katchadourian, who lives in Brooklyn and is an assistant professor at NYU’s Gallatin School of Individualized Study. “And by my own rules; too much rehearsing isn’t fair. The spirit of ‘Seat Assignment’ as a project is that things happen spontaneously. The performance [in *In a Room Full of Strangers*] isn’t perfect, and it’s OK that it isn’t. You’ll see me mess up lines here and there. It’s not flawless.”

Katchadourian laughs as she says this. In fact, what helps set her work apart from that of other self-spotlighted artists is her humor. Katchadourian’s sense of the absurd is evident in “Lavatory Self-Portraits in the Flemish Style,” both in the name and the images, where toilet-seat covers end up around Katchadourian’s neck. The humor is sidesplitting in *In a Room Full of Strangers*, where as lead singer Barry Gibb she flares her nostrils and then tilts her hand in the high-minded 15th-century style. The video is Katchadourian’s masterpiece. It’s the work that induces raucous laughter in art galleries. And when was the last time you heard raucous laughter in an art gallery?

With Katchadourian, “self-portrait” doesn’t mean “self-indulgence.” There’s a thin line between the two, and Katchadourian never crosses it.

Nina Katchadourian:
“*In a Room Full of Strangers*”

Through Feb. 22 at Catherine Clark Gallery, 248 Utah St., S.F. Admission is free; 399-1439 or cclarkgallery.com.

“Nan Goldin:
Nine Self-Portraits”

Through March 8 at Fraenkel Gallery, 49 Geary, S.F. Admission is free; 981-2661 or fraenkelgallery.com.

Know Your Street Art

Peace

154 McAllister St.

At almost six stories tall, it’s the largest peace sign in San Francisco — a city that, in the 1960s, helped inspire the worldwide popularity of the two-finger salute. The ’60s were on the mind of Berlin-based artist James Reka when, last October, he painted the symbol on the side of a building that fronts Hastings College of the Law.

Reka, who made his name covering his native Australia with street art, created *Peace* during an exhibit of his work at White Walls in the Tenderloin. When Reka found out that organizers had arranged for the commission at McAllister, and that it would face an institution where grad students were training to be lawyers, he was



Mike Koozmin

ecstatic. With its psychedelic colors, embedded eye, and yin-and-yangish contours, *Peace* is a powerful statement that’s hard to ignore.

“I have been painting a lot of site-specific murals and pieces when I travel, and I wanted to connect with S.F.’s rich history,” says Reka, who has what he calls a Pop-Art-influenced logo design background.

“Originally I was going to paint a portrait of a ‘Lady of the Bay,’ referencing the ’60s and ’70s and The Love Movement. In the end I thought it was too obvious and thought [I’d do] something more iconic and simple like a hand doing a peace sign. This mural has actually opened some doors for me style-wise that I am very excited to explore and push in the future.” **JC**

Justice Is Perved

Alert PETA: I'm about to talk about the disgusting old English pastime known as "bear-baiting." It was a gladiator-style bloodsport that involved bears being tied to a stake and then set upon by dogs to fight to the death in an arena. It was immensely popular. The public wanted to see violence. So I can't help but wonder if my interest in true crime falls along the same line of pathology. Why do I enjoy watching horrible crimes re-enacted that would upset me in real life? I have three friends who have been victims of horrible, brutal rapes; one of them was even placed in her bathtub and set on fire before the man left. Yet the myriad TV shows I watch that discuss cases like that bring up very little emotion in me and in fact only spark curiosity. Why?

A comedian once asked: If Lifetime is television for women, why are women always being brutalized on it? Our gender apparently loves mysteries, thrillers, and suspense. That must be why Investigation Discovery (ID), the channel that plays awesome true crime "documentaries" 24 hours a day, is ridiculously hot with women. So much so that *Time* is calling its fare "the new soap operas." The network knows chicks are its bread and butter, too, because it has created the tagline "Your guilty pleasure," which sounds like a box of bonbons that taste like being tied up in the woods.

The shows on ID deliver on so many levels I'm not even sure where to start. First, they can spin a genre out of anything — Southern murder, couples who murder, beauty queens who have been murdered, swamp murders, murderers who get murdered... you get the picture. They create re-enactments of the events, which are generally pretty well-acted, surprisingly, while the actual people who worked the cases are interviewed.

Unusual Suspects is a particularly good show. It features cases that baffled investigators who had to sort through many suspects to finally land on the least likely person. *Who The (Bleep) Did I Marry?* is also amazing: You can tell from

the first frame, where the victim is telling his story with one eye and a permanent dent in his skull from a Jimmy Choo, that his will be a titillating tale of woe.

ID knows we like it and the channel purposefully puts these shows back-to-back all day long, a marathon of *Disappeared*, *Cold Blood*, or *Behind Mansion Walls* to completely absorb you in the sickening Darkness of Man on your day off.

Which brings me to my original point: Why is this fun? The *Time* article quotes the network's head of development, Jane Latman: "I think there's a cathartic journey that the audience goes on that in the end makes you feel somehow safer. It's counter-intuitive, but when the handcuffs are on, justice is served, and the perpetrator is behind bars and you see these real people getting on with their lives, you kind of feel like, 'Okay, I can go to bed and I'm not going to check my door 10 times.'" She's right about needing the satisfaction of perps getting their due at the end of the show. I stopped watching *Disappeared* because too many

of the people were never found, nor were motives for their disappearances ever discovered; this left me uncomfortable. I want to know the truth. The rest of her quote seems like a convoluted way to justify our enjoyment of

other people's misery. But there doesn't need to be any underlying reason other than the fact that we are basically the same people who paid to watch a brown bear get ripped apart by bulldogs. Or watched public hangings. Or volunteered to witness *Riverdance* (I will always carry that albatross).

The other theory being thrown around about ID's popularity is that we all love to watch people whose lives are far more fucked up than our own. There has to be truth in that. You might have just lost your job, but at least your mother didn't sell you to a biker gang for a bag of meth. Perspective. One thing's for sure, my love of ID is not a "guilty pleasure." There ain't no shame in my game.

Katy.StClair@SFWeekly.com

Follow Katy's weekly TV blogs about *Looking*, *The Real World*, *SF Ex-Plosion*, and *The Bachelor* at blogs.sfweekly.com/exhibitionist.



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FILM REVIEWS



Those Finns and their broken-pot humor: Oscar-nominated short *Do I Have to Take Care of Everything?*

Oscar Nominated Short Films 2014: Live-Action

Not Rated. Opens Friday at Landmark Embarcadero.

Observable trends in this year's batch of Oscar-nominated narrative shorts include child endangerment, as usual, tending away from comedy, as usual, and being from countries other than the United States, which helps mitigate these familiar sentimental irritations. Also, weird to say it, but several of them are just too damn long. The shortest of the bunch also is the sweetest: From Finland, *Do I Have to Take Care of Everything?* cutely encourages a pushy young gal to wrangle her husband and kids through a big messy hurry for seven minutes, showing up fellow nominees whose vamping indulgences stretch them out to the awkward not-quite-feature length of around half an hour. *Just Before Losing Everything*, a French film about a woman taking her kids with her to work for refuge from an abusive husband, is decidedly less rushed. A hospital janitor befriends a dying boy in the tender-hearted Danish drama *Helium*, none of whose technically unimpeachable elements manage, alas, to be lighter than air. In *That Wasn't Me*, as harrowing events spur rapport between a Spanish social worker and an African child soldier, the filmmakers nicely expand their story's psychological scope, but also seem unfortunately distracted by similarly expanding their budget for action scenes. As extracted into 13 minutes from a David Mitchell novel, only *The Voorman Problem*, with Martin Freeman as a jailhouse shrink and Tom Hollander as an inmate with an eerily evidence-supported god complex, leaves us wanting more. **Jonathan Kiefer**

age — in *Labor Day*, a howlingly embarrassing misfire about a 1987 holiday-weekend hostage crisis. Divorced New England shut-in Adele (Kate Winslet) and her son Henry (Gattlin Griffith) share a not-so-subtle Oedipal bond that's complicated when the two, while out at the store, are confronted by Frank (Josh Brolin), who, having just escaped from a prison where he was serving an 18-year murder sentence, forces them to shelter him at their house. No sooner has Frank taken up residence than he's fixing their car and doing their laundry, which turns on the desperate-for-pas- Adele and confuses Henry, who wants to be the man of the house, but is stymied by an early these-pants-don't-fit scene. Working from Joyce Maynard's novel, writer/director Jason Reitman (*Juno*) stages one ludicrous scene after another, most involving blunt talk about sex and/or phallic rolling pins, socket wrenches, and baseball bats. Reitman directs everything with an exaggerated breathlessness that's matched by his cast's uniformly unconvincing, over-the-top performances. Between awkwardly

shoehorned-in flashbacks that show Frank to be a victim as much as a criminal, cornball narration from the adult Henry (Tobey Maguire), and contrived twists of fate concerning cops, a young love interest for Henry, and an abused handicapped kid, *Labor Day* piles on the absurd melodrama — none of it more unintentionally silly than the aforementioned pie-making, which proves an allegorical sequence equal parts overcooked, sickly sweet, and mushy. **Nick Schager**

12 O'Clock Boys

Not Rated. Opens Friday at the Roxie. Lotfy Nation's documentary *12 O'Clock Boys* looks at Baltimore's notorious dirt-bike club of the same name. Well, sort of the same name; their preferred spelling is actually "boyz," if their famous and oft-traded *12 O'Clock Boyz Inc. Presents The Official 12 O'Clock Boyz VHS* tape and the subsequent WOWBoyz YouTube videos are any indication. Composed of young black men hailing from the most impoverished areas of Baltimore, the Boyz speed in and out of traffic while popping wheelies — hence the "12 o'clock," because it's all about pointing straight up like high noon on an analog timepiece — while knowing the police won't chase them for fear of causing an accident. Many of the riding scenes are shot like an action movie and set to a pulsing score appropriately reminiscent of *Drive*, and we see much of it through the eyes of Pug, a startlingly intelligent and charismatic young boy. He could probably grow up to be an ace veterinarian were he given the opportunity, but Pug's dream is to join the Boyz. Seeing the beginning of what we may perceive as Pug's downward spiral into thug life is a little heartbreaking, but *12 O'Clock Boys* offers hope that if anyone can escape the cycle of poverty while still popping wicked wheelies, it's Pug. **Sherilyn Connolly**



Life on one wheel: 12 O'Clock Boys.

FILM LISTINGS

Visit SFWeekly.com/movies for complete film listings
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OPENING

24 Exposures How fun, after the production-budget quantum leap of *Drinking Buddies*, to find one-man indie-movie factory Joe Swanberg back in cheapo DIY mode. What's inspiring about this prolific shoestring operator is the fact that he'll probably have finished one feature and started another by the time you're done reading this. With *24 Exposures*, Swanberg once again opens himself up to accusatory critique as regards the quantity-quality tradeoff, or for that matter the unchecked male gaze. But the movie — starring Swanberg's fellow indie kids and V/H/S alumni Adam Wingard, Simon Barrett, and Helen Rogers as, respectively, a fetish photographer with a (rationalized) wandering eye, a lonely and depressed detective, and a young woman who, in her special way, brings these lads together — is at least as intelligently self-investigating as it is wanton. Maybe only Swanberg could so lovingly nod to Skinemax-style cheesy erotic exploitation thrillers while also channeling Abbas Kiarostami's poker-faced peeks through the fourth wall. He's good at maximizing scant resources, and letting necessarily simple setups complicate themselves. Here, as the movie coasts on the mileage it gets from cross-cutting between a “real” crime scene and a staged violent fetish scene, harsh lighting and pushy interstitial music punctuate the low-key creepiness, and supporting players Caroline White and Sophia Takal slyly steal the show. (JK)

Oscar Nominated Short Films 2014: Animation Hooray for cartoons! While there's a lot wrong with the Academy Awards — the glaring lack of an award for stunt performers, for example — at least they've always had a category for Best Cartoon, even if they got all self-conscious and changed it from “Cartoon” to the more respectable-sounding “Animated Film” in the 1970s. Among the standouts of this year's cartoons are Lauren MacMullan and Dorothy McKim's *Get a Horse!*, the semi-obligatory Disney offering and the first Mickey Mouse theatrical short since 1995. Continuing the studio's recent obsession with its glory days (cf. the Oscar-snubbed *Saving Mr. Banks*), Mickey steps off the screen of a faithfully-re-created 1928-style short into the real/CGI world, paying homage to Buster Keaton's *Sherlock, Jr.* in the process. Meanwhile, Laurent Witz and Alexandre Espigares' *Mr. Hublot* takes Jacques Tati's fears of a mechanized world to its logical extreme, as a clockwork man in a clockwork world opens his heart to a clockwork dog. Max Lang and Jan Lachauer's *Room on the Broom*'s tale of a witch on a joyride with an increasing number of animal pals is mostly distinguished by Simon Pegg's exuberant narration, while Pixar's under-nominated *The Blue Umbrella* is a startlingly photorealistic story about lovestruck umbrellas in a rainy city, aided by a beautiful Jon Brion score. (SC)

ONGOING

G.B.F. Precariously adding a gay male protagonist to its acknowledged amalgam of teen-comedy tropes, *G.B.F.* gets steadier as it gathers momentum. Picture a cartoonishly colorful high school where a trio of prom-queen contenders do bitchy battle to acquire that ultimate fashion accessory, the “gay best friend.” Somehow the only candidate is our unassuming narrator, Tanner (Michael J. Willett), accidentally outed via hookup app by his swishy yet still-closeted bestie, Brent (Paul Iacono). Expectedly, Tanner falls out with Brent but falls in with brassy blonde Fawcett (Sasha Pieterse), drama-club diva Caprice (Xosha Roquemore), and prissy Mormon ‘Shley (Andrea Bowen), whose collective make-over-montage attention inevitably goes to his head. Politically gentle but winningly averse to any kind of piety, writer George Northy and director Darren Stein make sure to practice equal-opportunity mockery and, eventually, mercy. No amount of catty, witty wordplay can quite make up for creaky sitcomish contrivance, so the movie strains itself even at its most brisk. But especially in light of closing-credits outtakes suggesting a good time was had by all, the takeaway is its sweetness. (JK)

The Last Match Without ever quite edging into porn, Antonio Hens's slum-drama *The Last Match* offers more smooth twink flesh and bareback action than you're likely to find without ponying up for an account on NakedSword.com. Yosvani (Milton Garcia) and Reinier (Reinier Diaz) are best friends living in the slums of Havana; while both are involved with women to varying degrees, they're also aware of how hot the other boy is, and finally giving in to their mutual lust doesn't make life any easier for Yosvani's relationship with his gangster father-in-law Silvano (Luis Alberto Garcia), whose “This world isn't made for faggots!” bluster is as much a matter of keeping up appearances as anything else. While *The Last Match* doesn't break much ground as a social-issues film, it's a good excuse to show lots of delicious (and legal) Cuban boy flesh, and maybe that's enough. (SC)

FILM SHOWTIMES

Arthouse listings compiled by John Graham.
 To submit a listing (at least 10 days before issue date), e-mail film@sfweekly.com.

The Castro Theatre. Noir City: 12th Annual San Francisco Film Noir Festival: Eddie Muller and his partners in cinematic crime return with another stark reminder that the “good old days” had plenty of bad apples to go around. This year the festival goes global — featuring post-WWII noirs from Argentina, France, Germany, Great Britain, Japan, Mexico, Norway, and Spain — for those who prefer their femmes fatales with a foreign accent. Through Feb. 2. \$10-\$120. noircity.com. 429 Castro, San Francisco, 621-6120, www.castrotheatre.com.
City Lights Books. Burroughs at 100: The Films of William S. Burroughs: Screenings of WSB's experimental short films *Towers Open Fire*, *The Cut-Ups*, and *Bill and Tony*, with commentary by Mindaugis Bagdon. Mon., Feb. 3, 8 p.m. free. 261 Columbus, San Francisco, 362-8193, www.citylights.com.
Clay Theatre. *The Past (Le Passé)*: A new dramatic mystery from Oscar-winning Iranian director Asghar Farhadi (*A Separation*). Daily. *Teenage Mutant Ninja Turtles*: The original 1990 kiddie flick about wisecracking reptiles who eat pizza and kick ass. Jan. 31-Feb. 1, 11:59 p.m. \$9-\$10. 2261 Fillmore St., San Francisco, 267-4893, www.landmarktheatres.com/Market/SanFrancisco/SanFrancisco_Frameset.htm.
Dark Room Theater. Bad Movie Night: *Manos: The Hands of Fate*: Hosts Sherilyn Connelly, Jim Fournadis, and Mikl-Em submit themselves to a (lovingly?) restored version of the MST3K-famous movie that Connelly once described as “the worst American film ever made.” Sun., Feb. 2, 8 p.m. \$6.99. 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.
Embarcadero Center Cinema. *Dallas Buyers Club*: Matthew McConaughey continues his run of challenging roles in this true-life tale of a 1980s Texas cowboy who's diagnosed as HIV positive. Daily.

Philomena: Irish dramedy starring Dame Judi Dench and Steve Coogan and directed by Stephen Frears. Daily. *Inside Llewyn Davis*: Oscar Isaac occupies the title role in this Coen Brothers film about a Greenwich Village folkie set in the early '60s. Daily. *The Invisible Woman*: Ralph Fiennes stars in and directs this biopic about Charles Dickens' midlife love affair with a teenage girl who must remain secret. Daily. *12 Years a Slave*: Chiwetel Ejiofor, Michael Fassbender, Benedict Cumberbatch, and Brad Pitt star in director Steve McQueen's powerful drama set in antebellum America. Daily. *Nebraska*: Bruce Dern and Will Forte star in a Midwestern road movie shot in black-and-white by director Alexander Payne (*The Descendants*, *Sideways*). Daily. The Oscar Nominated Short Films 2014: Be the smartest cinephile at your friends' Academy Awards party by seeing all the nominees in the categories of Best Animated Short, Best Live Action Short, and more. Jan. 31-Feb. 13. theoscarshorts.shorts.tv. 1 Embarcadero Center, San Francisco, 267-4893, www.landmarktheatres.com/market/SanFrancisco/EmbarcaderoCenterCinema.htm.

Exploratorium. Saturday Cinema: Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays. Free with museum admission. Pier 15, San Francisco, 528-4444, www.exploratorium.edu.

Jewish Community Library. *Hava Nagila (The Movie)*: Documentary about the history of the ubiquitous Jewish party song. Thu., Jan. 30, 7 p.m. free. 1835 Ellis, San Francisco, 567-3327, www.bjesf.org/library.htm.

Lost Weekend Video. Make Fun: Screening of the eponymous documentary about the Cleveland comedy scene by Jim Tews and Ramon Rivas II. Sun., Feb. 2, 5 p.m. \$5. 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.

Museum of the African Diaspora. Cross-Cutting: Black Insurgency on Film: Screenings of the documentaries *Negroes with Guns* and *Frantz Fanon: Black Skin, White Mask*. Thu., Jan. 30, 6:30 p.m. \$5-\$10. 685 Mission, San Francisco, 358-7200, www.moadsf.org.

Oddball Films. Cinema Parisienne: Vintage Paris through the Filmmaker's Lens: A cinematic visit to the City of Light via 16mm films from the 1920s-'70s (and, yes, there will undoubtedly be a red balloon in there somewhere). Thu., Jan. 30, 8 p.m. \$10. 275 Capp, San Francisco, 558-8112, www.odd-ballfilms.com.

Opera Plaza Cinemas. *Blue Jasmine*: Woody Allen's latest dramatic comedy, set in San Francisco and starring the inimitable Cate Blanchett. Daily. *The Last Match (La Partida)*: The friendship between two male soccer players becomes something more intimate in this new Cuban drama. Through Jan. 30. *The Girls in the Band*: Judy Chaikin's documentary explores the evolution of female jazz instrumentalists and their battles with sexism and racism from the 1930s through the present day, paralleling the emergence of feminism. Daily. *The Great Beauty*: Fellini-esque Italian drama directed

by Paolo Sorrentino. Daily. 601 Van Ness Ave., San Francisco, 777-3456, www.landmarktheatres.com/market/SanFrancisco/OperaPlazaCinema.htm.

Paramount Theatre. *Dirty Harry*: Remember when there were non-artisanal sandwich shops in San Francisco? When Mission Bay was still industrial? When Kezar Stadium was actually, y'know, a stadium? Now you can only see that stuff via the magic of movies — like this iconic 1971 Clint Eastwood cop flick — and even then you gotta go to Oakland to do it. Fri., Jan. 31, 8 p.m. \$5. 2025 Broadway, Oakland, 510-465-6400, www.paramounttheatre.com.

Roxie Theater. *Liv & Ingmar*: Documentary about the fertile creative relationship between Swedish director Ingmar Bergman and actress Liv Ullman. Through Jan. 30. *12 O'Clock Boys*: Documentary about teenage dirt bikers in Baltimore. Jan. 31-Feb. 6. *24 Exposures*: A fetish photographer gets mired in a murder investigation in Joe Swanberg's indie homage to Skinemax-style erotic thrillers. Jan. 31-Feb. 3. *Super Troopers*: Presented by SF Sketchfest with introductory hosts Kevin Heffernan and Steve Lemme. Sat., Feb. 1, 10 p.m. \$15. sfsketchfest.com. *It's Not You, It's Me*: Writer and director Nathan Ives

presents his “serious relationship comedy” live in person. Mon., Feb. 3, 7 p.m. \$7.50. *Jobriath A.D.*: Documentary about the cult 1970s glam rocker. Tue., Feb. 4, 7 & 9:15 p.m. \$7.50-\$10. 3117 16th St., San Francisco, 863-1087, www.roxie.com.

Sundance Kabuki Cinemas. Sundance Film Festival USA: If you couldn't make it to Park City this year, there's still time to catch this S.F. premiere screening of *Camp X-Ray* — a new drama about Guantanamo Bay starring Kristen Stewart — presented by the famous film fest. Thu., Jan. 30, 7:15 p.m. \$15+. 1881 Post, San Francisco, 346-3243, www.sundancecinemas.com/kabuki.html.

Verba Buena Center for the Arts. *Normal Love*: An unfinished — but still plenty vibrant and bizarre — tribute to actress Maria “Queen of Technicolor” Montez by cult camp filmmaker Jack Smith. Thu., Jan. 30, 7:30 p.m. \$8-\$10. Millennium Film Journal's 35th Anniversary Celebration: Join MfJ editor Graham Weinbren as he screens experimental short films in honor of “the oldest journal of avant-garde film and media art on Planet Earth.” Sat., Feb. 1, 7:30 p.m. \$8-\$10. mfj-online.org. 701 Mission, San Francisco, 978-2787, www.ybca.org.

ELLE

Karen Durbin

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Los Angeles Times

Betsy Sharkey

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"I PASSED A MAN SITTING ON A WOODEN BENCH, HEAD IN HIS HANDS, AND I KNEW EXACTLY HOW HE FELT."

The Business of Eating

Tracing the evolution of the gourmet movement through two food extravaganzas.

By Anna Roth

I've tried more pickles in the

past two weeks than the average person will try in a lifetime. I've dispatched a small forest's worth of toothpicks, one sample at a time. I've discussed the relative merits of onion jam, cave-aged blue cheese, and single-origin coffee with a seriousness that I usually reserve for debates about which prestige film will win the most Oscars. It's food-awards season in San Francisco, and I've been making the rounds.

Awards and trade shows for food are more than just recognizing the hard work of the creators of interesting products. Just as the Academy Awards are to the film industry, these trade shows are also about the business of food. Vendors network with the media and with retailers, distributors, importer/exporters, and others involved with the hidden work of getting food from the place it's made to the place it's bought. Every year, thousands of new food products are unleashed on the world. Those novel flavors appear on your grocery store shelves not by magic, but through the synchronicity that occurs at events like these. Heinz Green EZ Squirt Ketchup was just a weirdly packaged condiment in a trade show booth, once upon a time.

The biggest culinary trade show in the country is the Fancy Food Show, a beast of a semi-annual conference held in San Francisco in January and New York in June. This, the 39th year of the Winter Fancy Food Show, was also its largest ever, featuring more than 80,000 products from 1,350 vendors and snaking through two massive halls and a ballroom of the Moscone Center. Imagine the crowd at Hardly Strictly Bluegrass combined with the sensory overload of a Saturday morning at Ikea, and you'll have some idea of how it felt to be there.

Most people there were old pros and knew the ropes, were prepared for the madness, and applied some sort of method to it. I spent hours wandering aimlessly down the 50-plus aisles, passing booth after booth of new foods: beet and shallot gourmet wafer crackers, carrot-curry flavored tea, chocolate chip mini graham crackers, microwavable whole grain breakfast bowls, broccoli chips, stout-flavored taffy, strawberry tapioca pearls, "snacking chocolate," *Downton Abbey*-inspired tea, chocolate-espresso



Vendors pass out samples at the Good Food Awards Marketplace.

Wes Rowe

balsamic vinegar, "Cinnayum"-flavored peanut butter, soursop juice, beef jerky-studded chocolate, chia seed pudding, quinoa ravioli with kale and sweet potato, Guy Fieri's root beer-flavored barbecue sauce. "One of my favorite flavors right now is Sriracha," I heard a vendor tell a customer, and later had another vendor tell me. I passed a man sitting on a wooden bench, head in his hands, and I knew exactly how he felt.

After a while I started to see beyond the immediate chaos and make some sense out of what was happening. A lot of the vendors there — brands you've heard of, like Walker's Shortbread, Twinings Tea, Jelly Belly, Fage Yogurt, Ghirardelli Chocolate — are debuting new products, and hoping to get them into the hands of buyers and media. Because you can take in everything more or less at once, the Fancy Food Show is a good place to spot trends, like this year's proliferation of Sriracha-flavored products, veggie chips, drinking vinegars, and biodynamic foods. (The group behind the trade show, the Specialty Food Association, also has a team of trend-watchers who analyze all they've seen and broadcast it at the festival on the final day.)

Some booths have trophies that look like an Oscar if you squint. These are the "Sofis," prestigious prizes given out by the Specialty Food Association every year. Awards are given in categories like condiments, frozen savories, product lines, and snack foods, and the judging criteria extends to marketability and innovation as well as taste. A few booths have quite a lot of them. They draw the biggest crowds.

Other booths, like Sonoma's Bellweather Farms, which has won several Sofis for its cheese, also dis-

Fancy Food Show: all about new products.



Juan Pardo

play red, white, and blue ribbons. These are bestowed by the Good Food Awards, a separate award-giving body that focuses on everything artisanal, and had coincidentally held its awards ceremony a few days before the Fancy Food Show. Farmers and food producers from around the country gathered in the Palace of Fine Arts Theatre to see 130 prizes awarded in categories like best pickles, best jam, best charcuterie, best beer, and best cheese. The awards are based on more than taste — items in each category are also ranked by the business practices of their creators: whether they use non-organic crops or GMOs, whether they strive to conserve water and other natural resources, whether their animals are treated humanely. Now in its fourth year, the Good Food Awards is emerging as the pre-eminent awards ceremony for small-batch artisans.

"Oh, you mean the twee awards," said a colleague, rolling his eyes, when I told him where I was going. And yes, there were a few moments during the ceremony when the earnestness got

a little out of hand. The podium was made of orange crates, with oranges spilling out of the top. Culinary grand dames Alice Waters and Ruth Reichl sat stage left, dressed entirely in black, bestowing medallions on the winners like they were anointing them. Each category had multiple winners, so it all felt a little like a polite, everyone-gets-a-trophy affair. At the end, Sarah Weiner, co-founder and director of Seedlings.org, the organization that throws the Good Food Awards, gave a closing speech that compared the winners to the folk singers of the '60s, as a group of revolutionaries who inspired people to forgo society's expectations and forge their own, simpler way of living in the world.

But there was another narrative that night, one that ran deeper than the surface twee-ness of the whole event. It was touching to see these small-batch producers — some second- or third-generation farmers, some who had risked everything on a new career — get recognition for doing something that clearly meant a lot to them. An award like this can get them more distribution, better sales, a path to continue living a small-scale life in an increasingly industrialized world. The best speech of the night was given by Andy Hatch of Uplands Cheese, who spoke movingly about the changing seasons and generations on his Wisconsin farm. "No matter how fast it feels like the rest of the world is going, you've still gotta wait for the snow to melt and the rain to come, for the asparagus to pop up, for the grass to grow and for the cheese to come ripe," he said. "[H]ere's to living by the pace of a place."

I thought a lot about his slow-food philosophy as I sampled the goods made by these artisan producers at the Good Food Awards Marketplace following the awards ceremony: Here was a group of people who were choosing to live close to nature, as their grandparents had, and there's now a market to support the goods they make. Theirs was a different sort of success than the Fancy Food Show celebrated; a metric not measured by the flow of commerce but by how commerce is shaped by a way of life. And maybe this is a new kind of "fancy food" — not the definition created in the '50s by the Specialty Food Association, all exotic imports and international cuisines, but a focus on making the local and familiar new again. Who knows whether the artisanal Good Food Awards will stick around to become as robust and important as the Fancy Food Show, or if it will die on the vine. But that night, drinking mason jars of award-winning IPA with the medalists, I felt like the artisan food movement had already succeeded.

Anna.Roth@SFWeekly.com



Lao-Thai Maneelap-Srimongkoun Challenges Champion Spellers, Jaded Palates

By Pete Kane

Even more un-Google-able than “Humphry Slocombe” and sure to generate eye-rolls for being about as remote as the landlocked Southeast Asian nation from which its cuisine hails, Maneelap-Srimongkoun has come to the Excelsior.

This family-run, dual-nationality gem covers familiar turf when it comes to Thai food, but it's the Lao half of the menu that's most intriguing. Kao poon, a flavorful stew of coconut milk, chicken, and vermicelli noodles, cried out for a bit of lime but gave off a pleasant amount of heat. Sai ooa, or house-made sausages, benefited from the crunch of peanuts and the intensity of ginger. Nam kao tod, a crispy rice ball with pork, was the stand-

out for its texture alone. But an order of roti, almost an afterthought, turned out to be one of the superior dishes, the homemade green curry paste plainly evident.

With an interior that mixes hardwood floors and bamboo-framed mirrors with Thomas Kinkadee art and a loud TV turned to local news, the vibe is kind of upscale-cheesy. Sure, it's kind of far-away-seeming, beyond even the mythical third El Farolito. But it's not that far, really (just off 280, for drivers). And Maneelap-Srimongkoun is easily the peer of the S.F. outpost of Champa Garden in Ingleside.

Maneelap-Srimongkoun
4995 Mission, 347-7755.

» p34

RECENT OPENERS

A weekly listing of new dining spots around town. To recommend a place, e-mail freshheats@sfweekly.com.

Bun Mee: The Fillmore banh mi shop opens a second location in the Financial District, offering Franco-Vietnamese sandwiches, salads, and fish and chips with red curry and sweet potato fries. 650 Market, 800-7696, bunmee.co.

CDXX: Bayview's new bistro has a New American slant to the menu and a wide range of burgers with fancy toppings (\$11-\$17). But its real claim to fame is its Croughnut, a knockoff of Manhattan's famed Cronut. 5800 Third St., 652-5450, cdxx.co.

Estela's Sandwiches: Another beloved business returns to Haight and Fillmore after it was destroyed by fire two-and-a-half years ago. Expect lots of

sandwiches (including several veggie options), fresh juices, smoothies, baked goods, and other treats. 250 Fillmore, 864-1850.

Mazza Luna: This Lebanese extension of Hayes Valley's Mazzat serves up shawarma and other Mediterranean specialties in a stylish, gray-hued cafe. 810 Van Ness, 829-2730, mazzaluna.com.

Super Duper Burger: The seventh location of this popular burger chain has opened in the FiDi near the Embarcadero. Expect the usual menu of Niman Ranch burgers, free-range chicken sandwiches, Straus milkshakes, and local beer and wine. 98 Mission, 974-1200, superduperburger.com.

Three Twins: Two years after the Haight/Fillmore scoop shop was destroyed in a fire, the organic, innovative ice cream store is back with 12 flavors, ice cream sandwiches, and pints-to-go. 254 Fillmore, 487-8946, threetwinsicecream.com.

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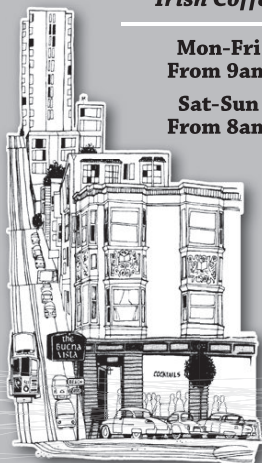
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Fresh Eats from p33

S.F.'s Latest Hot Dining Neighborhood: ... The Presidio?

By Mary Ladd

Consider it a headline we never thought we'd write. The Presidio, a former military base turned national park, is mostly known for its pretty views, spiral art, and exercise trails. It hasn't been much of a drinking and dining destination — until now.

Scenery, history, and a true sense of place may have something to do with a new crop of projects to call the Presidio home (the views are killer, too). Celebrity chef Traci des Jardins' new Cali-Spanish restaurant will be called The Commissary and is slated for a spring opening; the Presidio Trust and Des Jardins decided on the name as a wise nod to the Presidio's military background. Another newcomer is the Fort Point Beer Company, a craft brewery on Crissy Field that just started shipping beer to restaurants, bars, and retailers in the greater Bay Area, including Tosca (a spot with its own history and recent change).

These are mingling with the

more established spots, the oldest being the former military barracks Presidio Social Club, which just celebrated a seventh birthday. Surviving seven years is a good sign for any restaurant, and PSC's ability to serve foie gras post-ban — and its excellent barrel-aged cocktails — may help things along. There's also Dixie Restaurant, a hidden Southern gem with fried chicken that has its share of grateful fans. All of these spots share easy, free parking in a beautiful green setting.

Even Off the Grid has gotten in on the action with last year's launch of the incredibly fun Sunday Picnic at the Presidio, an outdoor festival that combines food trucks, a farmers' market, DJs, and drinks of the caffeinated and boozy variety. The picnic returns this spring and is a mellow hang worth penciling in the calendar. With all these new spots, we'll keep a close watch to see who else feels the pull of the Presidio in coming months.

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16 Fresh Approaches to the Tired Subject of \$4 Toast

By Anna Roth



As the topic of recent features in *Edible SF* and *Pacific Standard* — and another dozen-odd articles before those — it may seem like San Francisco has reached critical mass on the \$4 toast think piece. Think again! There are plenty more angles for would-be authors of viral blog posts to tackle and get a piece of the pageview action:

- Profile of Heinrich Lamborghini-St. Lucia, Inventor of the \$4 Toast Toaster
- Is \$4 Toast Being Made on a Secret Barge in the Bay?
- Best Vines of People Paying \$4 For Toast, Ranked
- Video: Watch the \$4 Toast-Making Process From the Toast's Perspective
- Does \$4 Toast Always Land Buttered-Side Down? A Very Costly Experiment
- \$4 Toast Found to Cost Only \$3.50 in Oakland

- Cronut vs. \$4 Toast: What Does Your Preference Say About You?
- The Rise of \$2 Microtoast
- 10 \$4 Toast Toppings '90s Kids Will Love
- How the Other Half Toasts: A Family of Eight in an Illegal Mission In-Law Subsists on One \$4 Slice of Toast a Day
- Getting Toasted: Barrel-Aged Cocktail Pairings for \$4 Toast Toppings
- You Won't Believe Which Tech Barons Cut the Crusts Off Their \$4 Toast
- Infographic: What \$4 Can Buy You Instead of Artisan Toast
- Randy Jefferson Sells Bags of \$4 Toast Crumbs, Puts Self Through Culinary School
- What We Talk About When We Talk About \$4 Toast
- \$5 Toast is Ruining San Francisco

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After the Music Stops

What do the thousands of us who pack into this smallest of destination cities every year think we're getting into?

The activists and the idealists came to San Francisco because this is a place where protests once happened on a mass scale, but anyone who comes for that now is going to be deeply disappointed that they can only get 30 people to stand in front of City Hall and demand an end to injustice and/or war. Even on a weekend. They expected Liberals Who Care instead of Liberals Who Dine.

The young techies squeezing in to work in Mountain View and Silicon Valley move here because that's simply what one does. Like New York 100 years ago. Some of them had no idea the rent would be this high. Some of them don't understand the irony that the promise of the Internet to make "location" meaningless is exposed as fraudulent by the very people who come here to build the Internet. They just want to make a goddamn living without having to be constantly picketed by Liberals Who Care.

I came here by accident. I was following a girl, and she got a job here. I was embarrassed to admit it, so for the first five years whenever anybody asked me, "Why did you move to San Francisco?" I said, "It's an old story," then leaned in close and whispered, "I'm searching for the Lost City of Gold."

I do not recommend doing that. I really should have stopped after three years.

Here was my delusion: When I first came to San Francisco, I thought for sure it was going to be filled with small bars and coffee shops offering an eclectic assortment of free live music, night after night.

You probably know by now that I couldn't have been more wrong. Bars and coffeehouses like that exist, but for reasons I don't understand they're rarer here than a quiet activist.

So I was thrilled to find Club Deluxe, a bar practically at the historic corner of Haight and Ashbury, that's exactly the kind of place I imagined when I thought of "San Francisco." God was I naïve.

Well okay, not "exactly." Deluxe's only bar food is pizza, and while it's really, really good gourmet pizza, that hadn't been part of the packaging I

envisioned. I'd imagined a higher-level commitment to mixology, as well ... yeah, I'm that guy. The drinks at Deluxe are on par: The house "Spa Collins" (lemon, mint, ginger, gin) was tasty and the bartender made me a surprisingly smooth Manhattan with rye whiskey from the well, but I'd always imagined a place like this having a bartender who says, "Let me make you something special," and Deluxe is one of the places where they don't do that.

But the room, my God, was stolen from my pre-San Francisco unconscious: wood-paneled walls holding pictures of antique instruments around a stage just big enough so that there's hardly a bad seat in the house. The performance area is separated from the bar area by a wall with openings to see through, and the sound just carries around in a relaxed atmosphere that reminds you: It's just a freakin' bar, have a good time.

Deluxe is one of those rare non-concert hall performance spaces that works just as well for bluegrass as for jazz. Any kind of music that doesn't require an elaborate setting, that can just plug in and go, will probably work there. In several visits I have yet to see a mismatch, or pay a cover.

Deluxe is exactly the kind of bar I can, and will, visit routinely when I'm not trying so hard to have a good time; when a nice drink and good live music is all it will take to make me happy. The funny thing, for me, is not just how rare bars like this turn out to be in San Francisco, but just how common bars like this are in other cities. I came here from Rochester, N.Y., where I could name you plenty of bars that made live, free music a staple, and I came to Rochester from places around the country, and the world, where it was standard fare for the nightlife.

Here they're comparatively hard to find.

There are so many reasons we should have more of them: Berkeley is the epicenter of the folk music scene in the U.S.; the Bay Area has an active bluegrass and old-time music circuit; there's a strong culture of house concerts around these parts.

But, somehow, the soil here is less fertile for the casual live-music bar than it is in smaller, less glamorous, cities around the country. I don't know why — maybe the DJs drove them out? — but we're all the poorer for it.

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John Vanderslice and
 Magik*Magik Orchestra

Moses Namkung

For Rent: A Piano Made Out of People

The Magik*Magik Orchestra celebrates five years of playing whatever you need.

By Ian S. Port

In 2010, S.F. indie rocker

John Vanderslice wrote the outline of a song called "Convict Lake." He had just a few chords, some lyrics, and a vocal melody. His demo recording of the song sounds monochromatic, almost empty. Between the percussive strikes of acoustic guitar and the hesitant wisp of vocals, there are chasms of silence. It's the skeleton of a song, far from a finished product.

Then Vanderslice gave the demo to Minna Choi.

The final version of "Convict Lake," which appeared on Vanderslice's 2011 album *White Wilderness*, bears the same dragging tempo, the same chord structure, and the same vocal melodies, but everything else about it is bigger, deeper, more colorful: There's a slurring clarinet, flashes of piano, a winking brass section, and the effortless upward lift of orchestral strings. The song has acquired a tremendous new dimension, new melodies and counter-melodies, a richness that wasn't even hinted at in the demo. It's as if "Convict Lake" leaped from black-and-white to multicolored high-definition.

This is what Choi and the musicians of her Magik*Magik Orchestra do. Conceived as a loose group of classical players available to record with bands who don't normally

think beyond the guitar/drum/bass set-up, Magik*Magik has grown into a professional quality orchestral appendage available to anyone who can pay its relatively modest fees. In the five years since Choi founded it, Magik*Magik has performed at dozens of concerts, on a national tour with Death Cab for Cutie, on the score of the film *Looper*, at weddings, children's birthday parties, and on countless recording sessions in groups as small as one and as large as 70.

It is, as Choi imagined while a master's student in composition at the San Francisco Conservatory of Music, an orchestra that comes made-to-order. It is also a living advertisement for the power of traditional instrumentation. In a world where classical music is routinely dismissed as dead or dying, Magik*Magik is a reminder of the unique tones and dynamics that cellos, violins, oboes, French horns, and other classical instruments can lend that others simply can't.

"I want people to think of the orchestra as a creative tool that anyone can use," Choi says of the project, which she runs in addition to her full-time job as choral director for a local church. "I think of an orchestra as a piano made out of people. That kind of everyday-ness, where people are like, 'Oh, that's just a piano, that's not intimidating' — I want that character to be associated with Magik. It's import-

ant to us that people who would never have thought to use an orchestra feel like they can approach us with any weird idea and we'll engineer it on our side to make it really easy for them."

That engineering, not just the performance, is crucial to the nonprofit orchestra's mission. Outside musicians who hire Magik don't need to write parts or arrange charts for the classical musicians on their own if they don't want to. Magik*Magik has people who do that, and do it well. Vanderslice, who, as an analog recording geek and die-hard audiophile, is known to be just a bit picky about how things sound, has enough faith in Choi and the 150 or so musicians of Magik*Magik that he sends them demos like "Convict Lake," song ideas with big empty spaces to fill. He doesn't give any input on the parts they write.

The genesis of Magik came when Choi worked as an assistant at a recording studio in New York from 2004 to 2007. The studio was down the street from Juilliard, the classical music college, and one of the studio's regular producer clients was friends with a security guard who worked at the school. If the producer wanted a string part, he'd sing it to Choi, who would write it out. The security guard, meanwhile, would find students up for playing a \$50 late-night session, and they'd record the part. But Choi

noticed that the Juilliard students didn't seem very excited about the work.

But when Choi moved to San Francisco to study composition in 2007, her classmates at the conservatory said that they'd love to do session work. Choi envisioned a simple collective, a group of session musicians for a particular studio to call when a client needed them. She emailed John Vanderslice, who in addition to being a recording artist, runs and owns the famous Tiny Telephone studios in the Mission.

"She said, 'I want to be Tiny Telephone's house orchestra.' That was her first email to me, and it was oozing with the coolest kind of ambition," Vanderslice remembers. "It was clear that she was very focused, and that it was going to happen, somewhere."

It happened at Vanderslice's place, or at least that was the plan. Choi's idea of a recording orchestra expanded when her group was offered its first live gig in 2008: the West Coast premiere of *Popcorn Superhet Receiver*, the first major orchestral work by Radiohead guitarist Jonny Greenwood. A flurry of live shows followed in Magik*Magik's first year, and it wasn't until the second that the group found its way back into the studio. In its third, the group broadened even more, to work on ballet productions and film scores.

But Magik*Magik is still quintessentially an indie rock orchestra. If an S.F. group like the Dodos wants some strings to back up a new song, or if Death Cab wants to take a big new live show on tour, Magik*Magik is the outfit they call. Partly that's because of the orchestra's affordability: A single musician costs \$60-\$80 per hour for recording, and \$125-\$175 per show. That isn't cheap, but it's not exorbitant, either, especially when you know you're getting someone who can do the music with minimal fuss. But Magik*Magik's success also comes from the fact that Choi and her musicians, classically trained though they are, have an enthusiast's respect for the skills and power of pop songwriting.

Along with studying piano and singing in a capella groups, Choi was once a singer and songwriter in a maximalist rock band in New York, a group she describes as being a cross between Fleetwood Mac (because of its three songwriters) and Arcade Fire (because of its elaborate instrumentation). "I know how hard it is to write songs," she says. "I've tried, and I actually gave up."

When We Were Young: Magik*Magik Orchestra Celebrates Five Years

With John Vanderslice, the Dodos, How to Dress Well, Nicki Bluhm and the Gramblers, Geographer, Two Gallants, Zoe Keating, and more. 8 p.m. Friday, Jan. 31, at the Fox Oakland. \$29.50-\$45; thefoxoakland.com.

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MUSIC SIZZLE & FIZZLE

Highs and lows from the last week in S.F. music.

SIZZLE

■ Holy shit was that a great wedding at the **Grammy Awards**. As Macklemore, Mary Lambert, Madonna, and others performed the tolerance anthem "Same Love," a number of couples, straight and gay, were married en masse in the middle of the awards ceremony. What a spectacular middle-finger to homophobes. Thanks, Recording Academy.

■ You knew it was coming, and here it is: The "Google Bus Song," a faux-rap anthem bragging about the luxurious white space-ships hauling our tech-employed residents south to work. And all the requisite jokes about nerd twerking, the Google bus doing donuts, and Bitcoin came with it. The trio known as CACHEBOX, who made the song and video, did a hilarious job.



Benoit & Sergio
at Monarch

■ We wondered all Saturday night if **Benoit & Sergio** would play their biggest hit, "Walk & Talk," at Monarch. It was the talk of the evening. They didn't – but it turned out okay, because all the crowd's energy instead went into keeping the party going until 4 a.m.

FIZZLE

■ The **Grammys** weren't all grand: The rock categories were a joke – sorry Dave Grohl and Paul McCartney, but no one cared about "Cut Me Some Slack" – and the Album of the Year award should've gone to a more consistent listen than Daft Punk's *Random Access Memories*. But complaining about the Grammys is, of course, part of the fun.

■ **Inside Llewyn Davis**, the Coen Brothers' new film about a New York folk singer in the early '60s, misses a huge part of the musician's life. The film shows no jamming, no sitting around the living room drinking and picking on old tunes, riffing and laughing into the wee hours – none of the mystical, magical stuff that's largely the lure of being a musician.

■ **Spotify** CEO Daniel Ek said in a new interview that he doesn't see Pandora as a competitor because Spotify wants to serve people who find and collect music, not people who want a radio-style app. We think that's a big mistake – the streaming company most likely to succeed will be the one that can work as both a radio and a record collection for its users. Other streaming companies, like Rdio and Beats Music, get that.

For full versions of the above stories and much more about S.F. music, check out *All Shook Down*, our music blog, at www.sfweekly.com/shookdown.

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MUSIC LISTINGS

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by email (John.Graham@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, S.F., CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs – searchable by keyword, date, and genre – are available online.

CLUBS

WEDNESDAY 1/29

ROCK

Bottom of the Hill: 1233 17th St., S.F. The Tender Few, The American Professionals, Felsen, 9 p.m., \$10.

Elbo Room: 647 Valencia, S.F. Down & Outlaws, Lee Gallagher & The Hallelujah, The Love Dimension, The Spiral Electric, 9 p.m., \$7.

Hemlock Tavern: 1131 Polk, S.F. Young Prisms, Melted Toys, 8:30 p.m., \$8.

The Independent: 628 Divisadero, S.F. Yuck, GRMLN, The She's, 8 p.m., \$15.

CONCERTS

WEDNESDAY 1/29

The Eagles: 7:30 p.m., \$49-\$189+ advance. SAP Center, 525 W. Santa Clara St., San Jose.

THURSDAY 1/30

Alejandro Guzmán: 8 p.m., \$55-\$69.50 advance. The Fillmore, 1805 Geary, San Francisco.

S.F. Symphony: W/ guest conductor Osmo Vänskä, 2 p.m., \$15-\$161. Davies Symphony Hall, 201 Van Ness, San Francisco.

George Strait: W/ Martina McBride, 7:30 p.m., \$69.50-\$105.75 advance. SAP Center, 525 W. Santa Clara St., San Jose.

Winter White Tour: W/ Steve Aoki, Dzeko & Torres, DJ Bones, John Beaver, 7 p.m., \$50-\$63.20 advance. San Jose State Event Center Arena, 290 S. Seventh St., San Jose.

FRIDAY 1/31

The Eagles: 8 p.m., \$49-\$189+ advance. SAP Center, 525 W. Santa Clara St., San Jose.

Marc-André Hamelin: 7:30 p.m., \$38-\$68. Nourse Theatre, 275 Hayes St., San Francisco.

Hard Working Americans: Featuring Todd Snider, Dave Schools, Neal Casal, and Chad Staehly; Turbo Fruits open, 9 p.m., \$25-\$35 advance. The Fillmore, 1805 Geary, San Francisco.

Magik*Magik Orchestra: When We Were Young - Celebrating 5 Years: W/ Nicki Bluhm & The Gramblers, The Dodos, Diana Gameros, Geographer, How to Dress Well, Zoë Keating, The Lonely Forest, Maestro Michael Morgan, The Pacific Boychoir, Rogue Wave, Two Gallants, John Vanderslice, 8 p.m., \$29.50-\$300. Fox Theater - Oakland, 1807 Telegraph, Oakland.

Royal Southern Brotherhood: W/ Jimmy Leslie & The Flow, 9 p.m., \$21. Great American Music Hall, 859 O'Farrell, San Francisco.

S.F. Symphony: W/ guest conductor Osmo Vänskä, 8 p.m., \$15-\$161. Davies Symphony Hall, 201 Van Ness, San Francisco.

SATURDAY 2/1

Mayer Hawthorne: W/ Quadron, Gavin Turek, 8 p.m., \$27.50. Fox Theater - Oakland, 1807 Telegraph, Oakland.

Islands: W/ Haunted Summer, Ash Reiter, 9 p.m., \$16. Great American Music Hall, 859 O'Farrell, San Francisco.

Habib Koité: 8 p.m., \$25-\$75. Nourse Theatre, 275 Hayes St., San Francisco.

S.F. Symphony: W/ guest conductor Osmo Vänskä, 8 p.m., \$15-\$161. Davies Symphony Hall, 201 Van Ness, San Francisco.

Super Diamond: W/ Stung, 9 p.m., \$22. Bimbo's 365 Club, 1025 Columbus, San Francisco.

Transatlantic: 9 p.m., \$39.50-\$49.50. The Regency Ballroom, 1290 Sutter, San Francisco.

The Wood Brothers: W/ Amy Helm, 9 p.m., \$25-\$35 advance. The Fillmore, 1805 Geary, San Francisco.

SUNDAY 2/2

Gidon Kremer & Kremeraya Baltica: 7 p.m., \$15-\$96. Davies Symphony Hall, 201 Van Ness, San Francisco.

Parkway Drive: W/ Upon a Burning Body, Betrayal, 7 p.m., \$20-\$22. The Regency Ballroom, 1290 Sutter, San Francisco.

MONDAY 2/3

Left Coast Chamber Ensemble: Some Serious Fun: 8 p.m., \$15-\$30. San Francisco Conservatory of Music, 50 Oak, San Francisco.

TUESDAY 2/4

Skrillex: W/ UZ, David Heartbreak, Richie Panic, 8 p.m., sold out. The Regency Ballroom, 1290 Sutter, San Francisco.

The Knockout: 3223 Mission, S.F. Harriot, Hyper Buzz, Jet Trash, Andalusia Rose, 8 p.m., \$5-\$8.

Milk Bar: 1840 Haight, S.F. Bonnie & The Bang Bang, The Sam Chase, Taxes, Grit & Gold, 8:30 p.m., \$5.

Sub-Mission Art Space (Balazo 18 Gallery): 2183 Mission, S.F. Oog Nasty, Protected Left, Under 15 Seconds, General Hospital, 7 p.m., \$4.

DANCE

Beaux: 2344 Market, S.F. "BroMance: A Night Out for the Fellas," 9 p.m., free.

Cat Club: 1190 Folsom, S.F. "Bondage A Go Go," w/ DJs Damon, Tomas Diabolo, & guests, 9:30 p.m., \$5-\$10.

Club X: 715 Harrison, S.F. "Electro Pop Rocks," 18+ dance night, 9 p.m., \$15-\$20.

F8: 1192 Folsom St., S.F. "Housepitality," w/ Bryan Lyons, Karl Kamakahi, Benjamin Vallery, Tyrel Williams, Mike Bee, DJ Magic D, 9 p.m., \$5-\$10.

Lookout: 3600 16th St., S.F. "What?," w/ resident DJ Tisdale and guests, 7 p.m., free.

Madrone Art Bar: 500 Divisadero, S.F. "Rock the Spot," 9 p.m., free.

Q Bar: 456 Castro, S.F. "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.

HIP-HOP

Neck of the Woods: 406 Clement St., S.F. "Over the Hump," w/ Children of the Funk, 9 p.m., free.

Skylark Bar: 3089 16th St., S.F. "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.

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Slate Bar: 2925 16th St., S.F. "Special Blend," w/
 resident DJs LazyBoy & Mr. Murdock, 9 p.m.,
 free.

ACOUSTIC

Brick & Mortar Music Hall: 1710 Mission, S.F. Maxwell
 Hughes, 9 p.m., \$7-\$10.
Cafe Divine: 1600 Stockton, S.F. Craig Ventresco &
 Meredith Axelrod, 7 p.m., free.
Fiddler's Green: 1333 Columbus, S.F. Terry Savastano,
 Every other Wednesday, 9:30 p.m., free/donation.
Hotel Utah: 500 Fourth St., S.F. Anastasia, Kelly
 Stewart Vogel, Essence, 8 p.m., \$8-\$10.
Plough & Stars: 116 Clement, S.F. The Toast Inspectors,
 Last Wednesday of every month, 9 p.m.

JAZZ

Amnesia: 853 Valencia, S.F. Gaucho, Eric Garland's
 Jazz Session, The Amnesiacs, 7 p.m., free.
Burritt Room: 417 Stockton St., S.F. Terry Disley's
 Rocking Jazz Trio, 6 p.m., free.
The Chapel: 777 Valencia St., S.F. Ralph Carney's
 Serious Jass Project, 9 p.m., free.
Cigar Bar & Grill: 850 Montgomery, S.F. Joe Baer
 Magnant Group, 8 p.m., free.
Jazz Bistro at Les Joullins: 44 Ellis, S.F. Charles Unger
 Experience, 7:30 p.m., free.
Le Colonial: 20 Cosmo, S.F. The Cosmo Alleycats
 featuring Ms. Emily Wade Adams, 7 p.m., free.

Pier 23 Cafe: Pier 23, S.F. Macy Blackman, 6 p.m., free.
Sheba Piano Lounge: 1419 Fillmore, S.F. David Parker
 Quartet, 8 p.m.
Top of the Mark: One Nob Hill, 999 California, S.F.
 Ricardo Scales, Wednesdays, 6:30-11:30 p.m.,
 \$5.
Zingari: 501 Post, S.F. Anya Malkiel, 7:30 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., S.F. Timba Dance Party,
 w/ DJ WaltDigz, 10 p.m., \$5.
Cafe Cocomo: 650 Indiana, S.F. "Bachatalicious," w/
 DJs Good Sho & Rodney, 7 p.m., \$5-\$10.
Pachamama Restaurant: 1630 Powell, S.F. Cafe Latino
 Americano, 8 p.m., \$12.
Yoshi's San Francisco: 1330 Fillmore, S.F. Freddy
 Clarke & Wobbly World, 8 p.m., \$20-\$24.

BLUES

Biscuits and Blues: 401 Mason, S.F. Chris Duarte
 Group, 7:30 & 9:30 p.m., \$20.
The Royal Cuckoo: 3202 Mission, S.F. Big Bones &
 Chris Siebert, 7:30 p.m., free.
The Saloon: 1232 Grant, S.F. Craig Horton, 9:30 p.m.

EXPERIMENTAL

Center for New Music: 55 Taylor St., S.F. sfSound-
 SalonSeries, w/ The Jack Wright Large Ensemble,
 7:49 p.m., \$7-\$10.



Walker Mimmis

From a Memphis Garage

CHEAP TIME

8 p.m. Monday, Feb. 3, at Eli's Mile High Club. \$7;
elismilehigh.com. Also 8:30 p.m. Tuesday, Feb. 4,
at the Knockout. \$7; theknockoutsf.com.

With his close ties to the late, great Jay Reatard, perhaps it isn't surprising that Cheap Time guitarist and songwriter Jeffrey Novak has emerged as one of the most talented disciples of the Memphis garage-rock avatar. Novak — who was living with Reatard and discovered his body when he died suddenly in 2010 at age 29 — has had a similarly prolific output as his mentor and friend, between Cheap Time's numerous recordings and a veritable avalanche of solo albums and singles. On the band's latest *In The Red* effort *Exit Smiles*, Novak seasons his love for early NYC punk and hooky power pop with hypnotic grooves that nod to the terse minimalism of the Fall and Gang of Four. Powered by the churning rhythms of drummer Ryan Sweeney and bassist Jessica McFarland, the trio will deliver gloriously krautrocking garage-punk when Cheap Time comes to the Bay Area for two shows this week. **Dave Pehling**

FUNK

Boom Boom Room: 1601 Fillmore, S.F. Ideateam, FogDub, 9:30 p.m., free.

ROCK

Hemlock Tavern: 1131 Polk, S.F. Young Prisms, Tiaras, Some Embers, 8:30 p.m., \$8.

The Independent: 628 Divisadero, S.F. Futurebirds, Great White Buffalo, Surf Bored, 8 p.m., \$13-\$15.

The Knockout: 3223 Mission, S.F. The Chuckleberries, The Atom Age, Grand Tarantula, Dark Beach, 9 p.m., \$6.

Maggie McGarry's: 1353 Grant, S.F. Kingsborough, The Jaded, 7 p.m., free.

Red Devil Lounge: 1695 Polk, S.F. Ownership, Date Nite, Neokane, John Thompson, 9 p.m., \$10.

Rickshaw Stop: 155 Fell, S.F. "Popsene," w/ Ash, Deaf Havana, 9:30 p.m., \$15-\$17.

Slim's: 333 11th St., S.F. Basic Vacation, Gentlemen Hall, Strange Vine, 8 p.m., \$14-\$16.

Sub-Mission Art Space (Balazo 18 Gallery): 2183 Mission, S.F. Capsize, State Faults, Know Secrets, Casket, 8 p.m.

DANCE

Aunt Charlie's Lounge: 133 Turk, S.F. "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-

9 p.m.

Madrone Art Bar: 500 Divisadero, S.F. "Night Fever," 9 p.m., \$45 after 10 p.m.

Mezzanine: 444 Jessie, S.F. The Hood Internet, Girls n Boomboxes, Nanosaur, 8:30 p.m., \$17.

Monarch: 101 6th St., S.F. "F*ck Your New Year's Resolution Party," Project Open Hand benefit with Richie Panic, DJ Omar, J-Boogie, Kimmy Le Funk, The Golden Gate Dolls, Dark Garden Corsetry, more, 9 p.m., \$15-\$45.

Public Works: 161 Erie, S.F. "Taut," w/ Beautiful Machines, Pixel Memory, Bubblegum Crisis, Brouhaha Dubs (in the OddJob Loft), 9 p.m., \$7.

Tubby Skyz: 420 Mason, S.F. "Awakening," w/ Hard Rock Sofa, 9 p.m., \$20-\$25 advance.

Slide: 430 Mason, S.F. "Euphony," w/ Monika Santucci, Reflecta, HeyLove, Erika K, 9 p.m.

Fessel: 85 Campton, S.F. "Base," w/ Behrouz, 10 p.m., \$5-\$10.

HIP-HOP

Eastside West: 3154 Fillmore, S.F. "Throwback Thursdays," w/ DJ Madison, 9 p.m., free.

Atlas Cafe: 3049 20th St., S.F. Bluegrass & Old-Time Music Jam Session, Last Thursday of every month, 8-10 p.m., free.

Bazaar Cafe: 5927 California, S.F. Acoustic Open Mic, 7 p.m.

The Lost Church: 65 Capp St., S.F. Morning Ritual (Ben Darwish + Shook Twins), 8 p.m., \$15.

Plough & Stars: 116 Clement, S.F. Crooked Road Ceili Band, 9 p.m.



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JAZZ

Cafe Claude: 7 Claude, S.F. Nova Jazz, 7:30 p.m., free.

Le Colonial: 20 Cosmo, S.F. Steve Lucky & The Rhumba Bums, 7:30 p.m.

The Lucky Horseshoe: 453 Cortland, S.F. Ralph Carney's Serious Jass Project, 9 p.m.

Pier 23 Cafe: Pier 23, S.F. Mike Lipskin & Friends, 7 p.m., free.

The Royal Cuckoo: 3202 Mission, S.F. Charlie Siebert & Chris Siebert, 7:30 p.m., free.

Top of the Mark: One Nob Hill, 999 California, S.F. Stompy Jones, 7:30 p.m., \$10.

Zingari: 501 Post, S.F. Barbara Ochoa, 7:30 p.m.

INTERNATIONAL

Bissap Baobab: 3372 19th St., S.F. "Pa'Lantel," w/ Juan G, El Kool Kyle, Mr. Lucky, 10 p.m., \$5.

Cafe Cocomo: 650 Indiana, S.F. VibraSÓN, DJ Good Sho, 8 p.m., \$12.

Cigar Bar & Grill: 850 Montgomery, S.F. BrazilVox, DJ Fausto, 8 p.m.

Red Poppy Art House: 2698 Folsom, S.F. The Yiddish Art Trio, Veretski Pass, 7:30 p.m., \$15-\$20.

Sheba Piano Lounge: 1419 Fillmore, S.F. Gary Flores & Descarga Caliente, 8 p.m.

Yoshi's San Francisco: 1330 Fillmore, S.F. Antonio Zambujo, 8 p.m., \$31-\$35.

BLUES

50 Mason Social House: 50 Mason, S.F. Bill Philippe, 5:30 p.m., free.

Biscuits and Blues: 401 Mason, S.F. John Garcia Band, 7:30 & 9:30 p.m., \$15.

The Saloon: 1232 Grant, S.F. Phil Berkowitz & The Dirty Cats, 4 p.m.; Wendy DeWitt, 9:30 p.m.

Tupelo: 1337 Green, S.F. Mark Hummel Trio, 9 p.m.

EXPERIMENTAL

The Luggage Store: 1007 Market, S.F. The Wright Trio, Vortex Project, 8 p.m., \$6-\$10.

FRIDAY 1/31

ROCK

Bottom of the Hill: 1233 17th St., S.F. BAGel Radio 11th Anniversary Celebration, w/ Birdmonster, The Lower 48, City Light, 9:30 p.m., \$10.

Brick & Mortar Music Hall: 1710 Mission, S.F. The Richmond Sluts, The Asteroid No. 4, Black Mambas, DJ Jodie Artichoke, plus an Alan Forbes poster art show, 9 p.m., \$7-\$10.

The Chapel: 777 Valencia St., S.F. The Autumn Defense,

Johnathan Rice, Springtime Carnivore, 9 p.m., \$15.

DNA Lounge: 375 11th St., S.F. Mt. Hammer, Drew Southern & The Boys, Unruly Things, 8:30 p.m., \$8-\$10.

Hemlock Tavern: 1131 Polk, S.F. Midnite Snaxxx, Primitive Hearts, So What?, 9 p.m., \$6.

Hotel Utah: 500 Fourth St., S.F. Foreverever, The Kanes, The Wearies, One F, 9 p.m., \$8-\$10.

The Independent: 628 Divisadero, S.F. North Mississippi Allstars, Lightnin' Malcolm, 9 p.m., \$22.

Milk Bar: 1840 Haight, S.F. Huntinanny, Trixie & The Skates, Maximum Poltergeist, The Other Tones, 8 p.m., \$8.

Red Devil Lounge: 1695 Polk, S.F. The Killer Queens, The Jean Genies, Message of Love, 9 p.m., \$10.

Slim's: 333 11th St., S.F. The Bruises, The Hot Toddlers, Bam!Bam!, 9 p.m., \$10.

Thee Parkside: 1600 17th St., S.F. Japanther, Self Defense Family, Creative Adult, 9 p.m., \$10.

DANCE

1015 Folsom: 1015 Folsom St., S.F. "Chinese New Year of the Horse," w/ Hucci, Mark Farina, Kalya Scintilla, Dunkelbunt, Dimond Saints, Nico Luminous, Andreilien, Fort Knox 5, Little John, Gloss, many more, 10 p.m., \$25 advance.

Audio Discotech: 316 11th St., S.F. Lauren Lane, David Gregory, 9 p.m., \$10 advance.

BeatBox: 314 11th St., S.F. "Wüf," w/ DJ Brian Maier, 10 p.m.

The Cafe: 2369 Market, S.F. "Boy Bar," w/ DJ Matt Consola, 9 p.m., \$5.

Cat Club: 1190 Folsom, S.F. "Dancing Ghosts: Old School - Goth vs. Industrial," w/ DJs Xander, Sage, Tomas Diablo, and Joe Radio, 9:30 p.m., \$7 (\$3 before 10 p.m.).

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Q&A WITH DIRECTOR TOM BERNINGER

WED / FEBRUARY 26 (CONT.)

SF PREMIERE
SWIM LITTLE FISH SWIM
ROXIE THEATER / 9:00PM / \$10

THU / FEBRUARY 27

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NEW PEOPLE CINEMA / 7:00PM / \$10

SF PREMIERE
DEATH METAL ANGOLA
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Q&A WITH DIRECTOR JEREMY KIDD

FRI / FEBRUARY 28

SF PREMIERE
REVENGE OF THE MEKONS
ATA / 7:00PM / \$10

SF PREMIERE
BAYOU MAHARAJAH
The Tragik Geslens of James Booker
ATA / 9:00PM / \$10

SUN / MARCH 2

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White-Boy Soul

MAYER HAWTHORNE

With Quadron and Gavin Turek. 8 p.m. Saturday, Feb. 1, at the Fox Oakland. \$27.50; thefoxoakland.com.

When Mayer Hawthorne takes the stage in Oakland this Saturday, he and his four-piece touring band will no doubt deliver polished versions of songs off of his latest album, *Where Does This Door Go*, which has been likened — both as praise and critique — to the palatable '70s smooth rock of Steely Dan. The fact that Hawthorne is playing a large venue like the Fox is further evidence of the resurgence of blue-eyed soul in recent years. The Grammy-nominated “Blurred Lines” earned Robin Thicke the title of “White Soul’s Leader” this summer, but Hawthorne continues to be a torchbearer for the work of artists like Hall & Oates and Michael McDonald, who owned the genre several decades ago. His label describes his music as “Steely Dan meets the Beastie Boys,” which is a stretch, but there is a hipness to Hawthorne that Thicke doesn’t quite have: Hip-hop casually influences his work, and his earlier material, about breakups, had a looser, gritty edge to it. But once an artist starts working with Grammy Award-winning producer Pharrell Williams, as Hawthorne has, there’s less room for grit and no looseness in songwriting. Expect a lively, but finely crafted experience. **Gary Moskowitz**

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Public Works: 161 Erie, S.F. “Deep Blue,” w/ Lee Burridge, Rooz, Bo, Mozaic, Andrew Phelan, Nick Williams, 9 p.m., \$20 advance.

Ruby Skye: 420 Mason, S.F. Thomas Gold, Baggi Begovic, 9 p.m., \$25-\$30 advance.

The Stud: 399 Ninth St., S.F. “Go Bang!,” w/ DJs Bus Station John, Andy Trice, Steve Fabus, and Sergio Fedasz, 9 p.m., \$7 (free before 10 p.m.).

Temple: 540 Howard, S.F. Niteppl, SirensCeol, Lenny Kiser, DJ H3ady, Alu, Billy Robot, Bionix, Eyere Eyes, A2D, 10 p.m., \$15.

Vessel: 85 Campton, S.F. “Swank,” w/ Pheeko Dubfunk, DJ Nile, Lorentzo, Reggie Soares, 10 p.m., \$10-\$30.

HIP-HOP

John Colins: 138 Minna, S.F. “N.E.W.: Never Ending Weekend,” w/ DJ Jerry Ross, First Saturday of every month, 9 p.m., free before 11 p.m.

Pa’ina: 1865 Post, S.F. Rubblez, DJ KC, Marthy Mac-Fleezy aka The Hyphy Filipino, 8:30 p.m.

Slate Bar: 2925 16th St., S.F. “Touchy Feely,” w/ Vin Sol, Azuré, ZMO, 10 p.m., \$5 (free before 11 p.m.).

ACOUSTIC

Bazaar Cafe: 5927 California, S.F. Mr. Stephen, Michael Vincent, and Susie Carol, 7 p.m.

BrainWash Cafe & Laundromat: 1122 Folsom, S.F. Rainstick Cowbell, Miss Massive Snowflake, Pot-valiant, 8 p.m., free.

El Rio: 3158 Mission, S.F. The Low Rollers, Rustangs, Michael & The Strange Land, 10 p.m., \$7.

Milk Bar: 1840 Haight, S.F. Warrior Monk Collective (Kerry Wing, Jimmy Dias, John DeRobertis, Derek Bernard, Dave Walsh, Michael Malinski, and Samuel Hertig), Elsie White, RonDre., 9 p.m., \$6.

Tupelo: 1337 Green, S.F. Shantytown, 9:30 p.m.

Yoshi’s San Francisco: 1330 Fillmore, S.F. The Girls with Alison Brie, Cyrina Fiallo, and Julianna Guill, presented by SF Sketchfest, 8 & 10 p.m., \$25.

JAZZ

Jazz Bistro at Les Joulins: 44 Ellis, S.F. Bill “Doc” Webster & Jazz Nostalgia, 7:30 p.m., free.

Sheba Piano Lounge: 1419 Fillmore, S.F. The Robert Stewart Experience, 9 p.m.

Zingari: 501 Post, S.F. Barbara Ochoa, 8 p.m., free.

INTERNATIONAL

1015 Folsom: 1015 Folsom St., S.F. “Pura,” 9 p.m., \$20.

Make-Out Room: 3225 22nd St., S.F. “El SuperRitmo,” w/ DJs Roger Mas & El Kool Kyle, 10 p.m., \$5 before 11 p.m.

Pachamama Restaurant: 1630 Powell, S.F. Eddy Navia & Pachamama Band, 8 p.m., free.

Rickshaw Stop: 155 Fell, S.F. “Kafana Balkan: 7th Anniversary,” w/ Inspector Gadje, Jill Parker & Foxglove Sweethearts, DJ Zeljko, 9 p.m., \$15.

Space 550: 550 Barneveld, S.F. “Club Fuego,” 9:30 p.m.

Yoshi’s San Francisco: 1330 Fillmore, S.F. “Carnaval,” w/ Amor do Samba, DJ Aykut, DJ Kblo, Dr. T (in Yoshi’s lounge), 9 p.m., \$10-\$25.

REGGAE

Grant & Green Saloon: 1371 Grant, S.F. The Syndicate, 9 p.m., free.

COUNTRY

Plough & Stars: 116 Clement, S.F. “Hillbilly Robot: An Urban Americana Music Event,” w/ Misisipi Mike & The Midnight Gamblers (performing *Sweetheart of the Rodeo*), 9:30 p.m., \$10-\$15.

EXPERIMENTAL

Yerba Buena Center for the Arts: 701 Mission, S.F. Myra Melford, Miya Masaoka, and Zeena Parkins, 9:30 p.m.

FUNK

Boom Boom Room: 1601 Fillmore, S.F. Robert Walter’s Brand New Slang, 9:30 p.m., \$18 advance.

Hotel Utah: 500 Fourth St., S.F. Cherry Royale, The 16 Bars Hip-Hop Orchestra, DJ Rock Most, 9 p.m., \$8-\$10.

SUNDAY 2/2

ROCK

Brick & Mortar Music Hall: 1710 Mission, S.F. “The Day the Music Died,” Buddy Holly, Ritchie Valens,

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SATURDAY FEB 08
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MARK KNIGHT

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02:15 TREASURE FINGERS
02:21 THE KNOCKS
02:22 ANTHONY ATTALLA
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BAGEL RADIO 11TH ANNIVERSARY PARTY

With *Birdmonster*, the *Lower 48*, and *City Light*. 8:30 p.m. Friday, Jan. 31, at *Bottom of the Hill*. \$10; bottomofthehill.com.

For more than a decade now, diehard indie-rock fan Ted Leibowitz has spent his Fridays playing songs from an old MacBook in his Glen Park apartment. His Internet radio show, which he calls 480 Minutes, is a labor of love — but also a crucial conduit for fans of sprightly, energetic guitar rock. He is famously blessed with a discerning ear, and Leibowitz's 9-to-5 Friday show — and the playlists he curates for the rest of the week on his web station, BAGeL radio — provide an excellent snapshot of what's happening in melodic but aggressive indie music. This Friday, the pioneering Internet DJ and local luminary has gathered three of his favorite bands for a show at Bottom of the Hill celebrating the 11th anniversary of BAGeL radio. Headlining is San Francisco's own Birdmonster, a long-running quartet whose music veers from tender acoustic ruminations to fiery rockers — but always with an emphasis on the soaring, sticky melodies that Leibowitz loves. **Ian S. Port**

Human, Scrapper, DJ Andre Torrez, 9:30 p.m., \$7.
Rickshaw Stop: 155 Fell, S.F. Frankie Rose, The Mantles, Pure Bliss, 8 p.m., \$10-\$12.

DANCE

Aunt Charlie's Lounge: 133 Turk, S.F. "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.
Q Bar: 456 Castro, S.F. "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.
Underground SF: 424 Haight, S.F. "Shelter," 10 p.m., free.

ACOUSTIC

Bazaar Cafe: 5927 California, S.F. Songwriter in Residence: Paige Clem, Starts . continues through Feb. 25.

Plough & Stars: 116 Clement, S.F. Seisiún, 9 p.m.

JAZZ

Burritt Room: 417 Stockton St., S.F. Terry Disley's Rocking Jazz Trio, 6 p.m., free.
Jazz Bistro at Les Joulins: 44 Ellis, S.F. Clifford Lamb, Mel Butts, and Friends, 7:30 p.m., free.
Le Colonial: 20 Cosmo, S.F. Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m.
Tupelo: 1337 Green, S.F. Mal Sharpe's Big Money in Jazz Band, 6 p.m.
Verdi Club: 2424 Mariposa, S.F. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., \$10-\$12.
Wine Kitchen: 507 Divisadero St., S.F. Hot Club Pacific, 7:30 p.m.
Yoshi's San Francisco: 1330 Fillmore, S.F. Tommy Igoe Big Band, 8 p.m., \$22.

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Zingari: 501 Post, S.F. Emily Hayes, 7:30 p.m., free.

INTERNATIONAL

The Cosmo Bar & Lounge: 440 Broadway, S.F. "Conga Tuesdays," 8 p.m., \$7-\$10.

F8: 1192 Folsom St., S.F. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9 p.m., \$5 (free before 9:30 p.m.).

REGGAE

Milk Bar: 1840 Haight, S.F. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m.

BLUES

Biscuits and Blues: 401 Mason, S.F. Alvon Johnson, 7:30 & 9:30 p.m., \$15.

MUSIC A NEW COLUMN ABOUT WEIRD AND SCRAPPY ROCK

Enraptured in a Basement

With eyes open or closed, some small shows you need to see this week.

At most experimental

music happenings, I just close my eyes and focus on the amorphous sounds' spatial presence around my skull. Watching some sweaty nob-twister (or, worse, bespectacled face) aglow in laptop luminescence often distracts from the otherworldly or confounding swathes of noise and hidden tonality.

For the local experimental ensemble known as **Thomas Carnacki**, however, the visual aspect actually enhances the experience. Common objects like bicycle wheels and children's toys are miked, bowed, or otherwise amplified to reveal their musical potential. After you witness a Thomas Carnacki performance, the incidental sounds of your everyday chores and the tedious uses of common objects change into a sort of symphony. Then, experimental music doesn't seem so strange and esoteric. We make it all the time. Though usually a trio, Thomas Carnacki's show on **Friday, Jan. 31, at the Temescal Arts Center** has the outfit expanded to a sextet. It marks the record release for Carnacki's recent split release with Vulcanus 68, a project of long-time Evangelista member Dominic Cramp, who is also performing.

Have you considered veganism? Sobriety? Might furious bursts of hardcore music, with its rapid rat-tat-tats, burly breakdowns, and guttural shouts, persuade you? It happens all the time. Consider **Punch**, a local hardcore group whose encouragement of healthy lifestyle choices has amassed a devout following internationally. Punk music often touts some sort of ideology to stylize and distinguish the band. Loose alignment

with countercultural icons or armed radical factions does come to mind, though Punch's ideological tenets figure so prominently that the music feels primarily like a vessel for the message. If you're already converted, the live show is a devotional. If not, Punch will certainly make a forceful argument on **Saturday, Feb. 1, at 924 Gilman**.

There's comforting reliability when stylistically similar groups populate a single bill, but it fatigues listeners and encourages their fashionable tardiness. Rather than building niche solidarity among bands in like company, it makes performers insecure of their skills relative to similar stylists. With a bored audience and paranoid players, passive-aggression and thin lies ensue. Friends of the band purposefully smoke cigarettes through others' sets, and/or deal stock compliments: "You guys are way tighter, the last song was great." Or, one guitarist flatly tells another, "Nice tone," but worries internally, "Are their downstrokes steadier than mine?"

So diverse bills are better. Two or more seemingly opposing groups create a balanced whole, like the pairing of **CCR Headcleaner** and **Michael Beach**. Raucous destructo-deviants meet the erudite songwriting power trio (featuring Comets on Fire drummer Utrillo Kushner) in **Vacation's basement on Saturday, Feb. 1**. Basically, CCR Headcleaner eats garbage. A standout Michael Beach ballad casts Henry Miller and Jesus Christ in an ill-fated road trip. The eclecticism will enrapture, start to finish, and mitigate the need for lies.



By Dan Savage

I'm what was once quaintly called a "woman of a certain age" who started reading your column to broaden my horizons. As a result, some curiosities peeped their heads over the boundaries of my once happily repressed existence. I summoned the courage to join an online BDSM dating site. I got a response almost immediately from a man who decided to fill me in on how things worked. He proceeded to tell me my name would henceforth be Sub, advised me that he was to be addressed as His Majesty King Something, and ordered me to phone him. This was too much, too fast, and too weird. I gave him what I thought was a plausible excuse for my decision not to proceed to avoid hurting his feelings. He wouldn't take no for an answer. I tried blocking him, but he seemed to have several identities on the same site. I deactivated my account. So now I'm in a bit of a quandary as to where to seek out other options — preferably options that are safer and not so ritualistically restrictive.

Fear Of Flying

"When folks first decide to explore a curiosity in kink or BDSM, one of the things I let them know is that this loose band of variegated kinky types — the kink community — is NOT a utopia of ultimate sexual enlightenment," said Mollena Williams, a kinky author, activist, and blogger. "The kink community is a microcosm of the broader society, from the lowest common denominator to the crème de la crème."

Sadly, FOF, it sounds like one of your first interactions was with a LowCom, not a CrèmeDe. "I wish I could say her experience is unique," said Williams. "But it is not. The same creeps, jerks, and assholes on standard dating sites are on BDSM-centric sites. And some will utilize the trappings of consensual kink to nonconsensually slime people."

What Williams means by "slime," FOF, is "manipulate, intimidate, and potentially abuse." Creepy assholes like His Majesty King Something will seek out younger and/or less experienced subs like you, because older and/or more experienced subs are more likely to recognize his behavior for the red-flag sliminess it is — and older and/or more experienced subs would tell him to fuck off without feeling obligated to spare his feelings.

So what can you do? "Block the trolls," said Williams, "and seek out the awesome folks who are also hanging out at sites like FetLife.com, ALT.com, iTaboo.com, and BDSMfriendbook.com. A kink-friendly profile on a non-kink site is another option. I met my current dominant partner on OkCupid because my profile reveals that I happen to be a big old pervert. That caught his eye. Kinky folks are everywhere!"

You also have offline options, FOF. "She can find local events by checking out Caryl's BDSM Page (drkdesyre.com) or by joining FetLife and searching events in her area," said Williams. "She can attend munches, which are nonsexual social meet-and-greets, and classes are good places to meet people who are experienced." Getting to know kinksters face-to-face doesn't offer 100 percent protection from creeps, "but it's a great way to get feedback, recommendations, and ever-important warnings. Essentially, dating in the kink world is no different than dating in the default world. You don't have to drop your drawers because you're told to. You don't have to spank someone because they're insisting they NEED it. Always meet on an equal footing first. Get

to know potential partners and THEN decide if you've got enough in common to proceed."

Two suggestions from me: Get a copy of *Playing Well with Others: Your Field Guide to Discovering, Exploring and Navigating the Kink, Leather and BDSM Communities* by Mollena Williams and Lee Harrington, and follow Mollena Williams on Twitter @Mollena.

I'm a 30-year-old bi girl and have been with my girlfriend for nearly 10 years. We discovered a love of BDSM together and we've had lots of fun exploring. Until now. I am a natural sub, but my girlfriend asked to switch and for me to dominate her. I have tried to do this half a dozen times, but afterward — or sometimes during a scene — she tells me it isn't working. She says that it's not about my actions but about my "tone." I want to please her, and that usually keeps me trying over and over, but... I don't know. I feel guilty and depressed because I can't seem to return the pleasure she gave me when our roles were reversed.

Giving Up On BDSM

Either your technique and style are both lousy — maybe every fiber of your being is (subconsciously) screaming "I hate this role" during a scene — or your girlfriend is one of those BDSM switches who has a difficult time submitting to someone she knows, loves, wakes up next to every morning, gets into arguments with about bills, etc. It might be better if she subbed for someone else, GUOB, while continuing to dominate you.

I am married to a man who is into BDSM. I am happy to do lighter stuff, but I am not interested in squeezing into an uncomfortable corset and using a flogger on him. So I gave him permission to visit a pro. It seemed like a good idea at the time. The pressure was off me, he was getting what he needed, our relationship and sex life improved. But I had no idea how much pros cost! He has been going to see a pro twice a month and spends \$200+ on each visit! I was shocked! I expected that he would go a few times a year and that these "sessions" would cost \$100 a pop. We are supposed to be saving to buy a home! He spent more going to his pro in December than he did on Christmas! I asked him to cut back and go see someone cheaper, and he became angry and defensive. He accused me of going back on our agreement. Please help! What is reasonable? What about a couple's budget and plans for the future?

He Spent More Than I Thought

Two hundred dollars a session — \$200 an hour — isn't an unreasonable rate when you consider a professional dom's overhead and fixed costs. But unless money is no object and/or you're single, blowing \$400+ a month on visits to a pro dom is unreasonable and unfair. That's \$4,800+ a year, which could go a long way toward a down payment on a house. Since there aren't many pro doms out there who work for \$100 an hour — or many partners as understanding as you — your husband should think about cutting way the fuck back, getting a second job, or winning the lottery. But here's something for you to think about, HSMITT: You say all those sessions with a professional dominant have improved your relationship and your sex life. If your husband were spending \$100 a week to see a shrink — \$5,200 a year — and you were seeing those kinds of results, would you object?

E-mail Dan Savage: mail@savagelove.net
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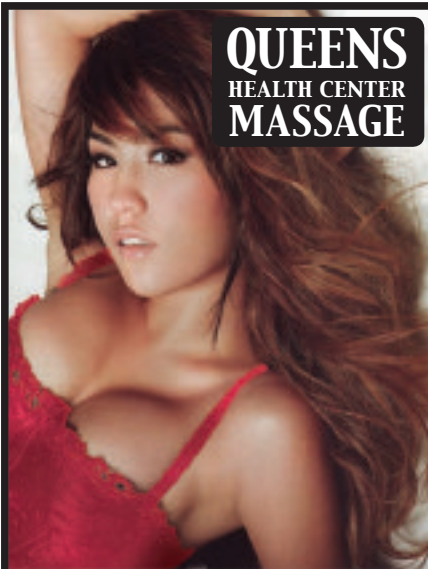
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